

57 PAGE S. JAY KAUFMAN!

Dramatic
Mirror
and THEATRE WORLD

20 Cents
JAN. 22, 1921



WYNDHAM
STANDING

Broadway Buzz • Song Shops • News • Reviews

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Nataline Pearls

**—“The Jeweler had Simply
made a mistake—and still”**

I really can't blame him, for that very evening a connoisseur had complimented me on my necklace. You see, he sold them to me for \$18,000—so naturally I thought they were Orientals—in fact, the jeweler thought he had given me the genuine necklace.

Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

Who wouldn't be perfectly delighted with them? They are fascinating. They have all the exquisite coloring of the deep-sea pearls. Sometimes they look fairly liquid, they're so full of subdued lights and shifting tints.

Then, too, I'm confident they will bear the closest scrutiny, for even experts are confused by them. Every day I wear them I think they have a creamier, more opalescent color. They never will grow dull, either, for Nataline Pearls are indestructible.

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**Dramatic
Mirror**

and THEATRE WORLD

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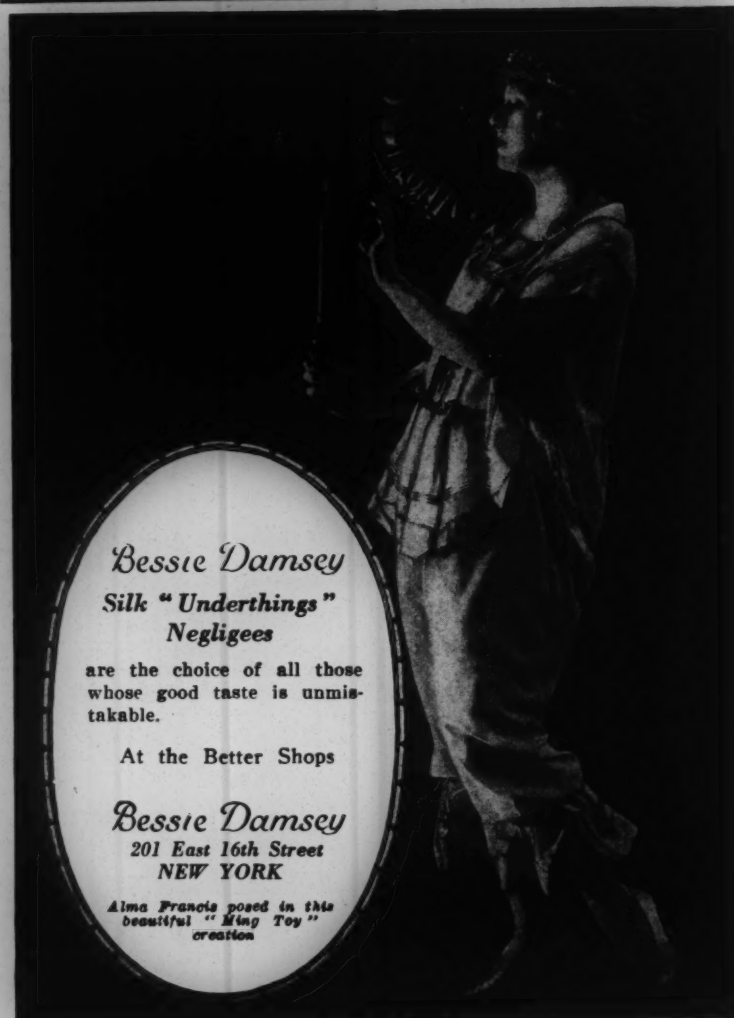
LOS ANGELES
424 SOUTH BROADWAY
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IN THIS WEEK'S ISSUE

Page S. Jay Kaufman.....	Page 155
Broadway Buzz.—Louis R. Reid.....	Page 157
Stage News	Pages 158-161
New Plays on Broadway.....	Page 163
Vaudeville Shows.....	Pages 165-166
Page Johnny O'Connor.....	Page 168
In the Song Shops.—Mark Vance.....	Page 169
Fashions from the Footlights.—Mlle. Rialto.....	Pages 170-171
Screen Reviews.....	Pages 172-177
Broadway Picture Shows.....	Page 175
Little Trips to Los Angeles Studios.....	Page 179
Screen News.....	Pages 180-181
Market Place	Pages 182-183
Dollars and Sense.—Investor.....	Page 184
Dining Out.....	Page 186

Out in New York on Thursday, dated the following Saturday

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have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

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Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price \$2.75 and up.

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There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.

Helena Rubinstein
of Paris and London

46 West 57th Street New York City
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BETTY ROSS CLARK

A new photograph of the popular Paramount leading woman who will be seen shortly with Roscoe (Fatty) Arbuckle in "Brewster's Millions."

DRAMATIC MIRROR

Page S. Jay Kaufman!

AN actress I know will never be a great actress. And I'll tell you why.

She has beauty. She has real intelligence. She can act.

But.

She has no respect for those with whom she is associated. In several companies she became known as a "pest." No one likes her. And no one ever re-engages her.

The respect is not the old fashioned idea. I mean to say I do not suggest that she should respect Mr. Soandso because he is a star. I mean to say she should respect him because he is really her teacher. One succeeds in the theatre only after all sorts of work and hardships. There are exceptions, but they are rare. Success then means ability. And if the oncomer will not respect those in the company who have arrived there after the years of work how can the newcomer expect to be taught? That is the selfish side of the matter. Then, too, suppose this actress becomes a star? How can she expect to be respected as star if she did not respect the stars with whom she acted?

This *oversenseofhumored* type should not be encouraged in the theatre. The one of whom I am writing isn't. She has no friends.

On Your Copy

I hear occasionally that your copy does not reach you.

Or that it reaches you several days late.

Our circulation manager is eager to see to it that your copy is in your hands at the earliest possible moment.

And has told me that he will personally trace any delay.

I want you to feel that you can write me about this matter just as

you can write me about any other matter.

Do.

On Two Careers

Let me show you two careers.

One is an actor.

His salary was \$200 a week. But he spent every dollar. He had a wife to support and so when he was offered a certain part he had to take that part. That part was not a good part. It kept him out of New York for a season. And it kept him from being considered for other parts which might have been stepping stones to secure a position in the theatre.

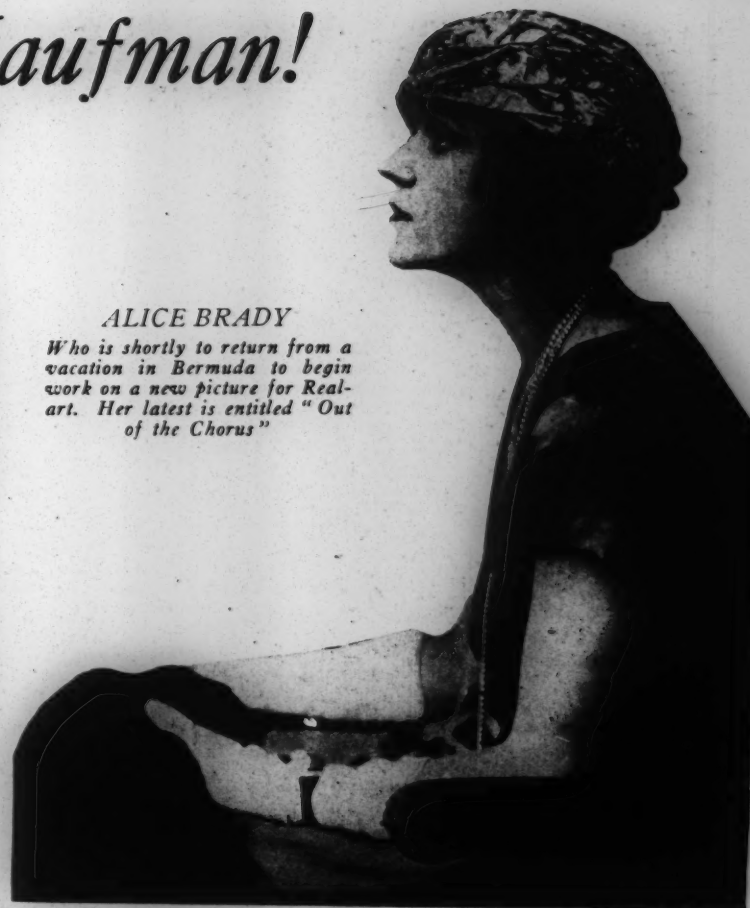
The second is another actor.

He, too, is married. His salary was \$150 a week. But out of every \$150 he put \$15 in the savings bank. Whatever else he did he always put away that \$15. It was the first thing he did. After he had saved about \$300 he was offered a part which he knew he should not accept. He knew that he had \$300 saved and that he and his wife could live on that for many weeks. He refused the part. Other parts were offered him. He chose the one he knew he could play, and which would mean most to him, and he asked and got \$200 a week. Then he saved \$20 a week. The savings mounted. And as they mounted he grew in confidence. And his work grew better. Confidence always does that. Now his salary is \$450 a week. He gets it. Forty weeks of each year. And he has saved about \$6,000.

On Sunday Nights

"Prominent citizens asked the mayor to permit an extra performance being given on Sunday night."

!!!!!!!



ALICE BRADY

Who is shortly to return from a vacation in Bermuda to begin work on a new picture for Real-art. Her latest is entitled "Out of the Chorus"

!!!!!! and again !!!!!

The city, Cleveland.

The play, "Abraham Lincoln."

Neither the city nor the play matter.

But the citizens' asking is important. Cry it from the housetops.

SUNDAY night.

If one play is allowed on Sunday night every play which the people want to see should be allowed on Sunday night. A play which is not fit for us to see on Sunday night is not fit for us to see on other nights. Which, please understand, is not necessarily a plea for Sunday night plays.

It is a plea for the RIGHT to have plays on Sunday night. A right which the ultra puritanical ones should not be allowed to take away.

On Broun

Heywood Broun is a journalist in the very best sense of the word.

I read as much of what he writes as I can find. And it is always worth while.

The chief reason is that he never writes at the top of his voice. He says what he has to say without pose and with a laugh. And there is no finality in it. He makes it clear that it is a matter of impression.

Which will explain to you why I recommend his lecture (?) at the Plymouth next Sunday afternoon, the 23d.

"The Critic And His Relation to the Craft of the Theatre." The topic. But the topic is less interesting than that Heywood Broun will tell you what it means to him.

On O'Neill

Again Eugene O'Neill. Ah! "Diff'rent." What a play!

It's a dangerous thing, admitting that one likes O'Neill. To the average person O'Neill has become a sort of synonym for highbrow. Which is a pity. I took a broker with me to see an O'Neill play. The sort of broker who likes "girl-shows." You know. He went under protest. And when the curtain fell he joined in the cheering.

And "Diff'rent" is well acted. Mary Blair. James Light. And others. Mary Blair is a character actress who somehow never gets a chance. Why?

On Augustus Thomas and Equity Shop

Augustus Thomas is the man.

He did it before. He settled the strike.

Let him settle this proposed Equity Shop matter.

And the time to settle it is NOW. As the weeks go by the thing takes on a more and more serious aspect. I have heard it again and again. The sort of unpleasant thing that happened during the strike.

And that sort of thing must NOT happen again. Here is a condition of affairs which should be met pleasantly.

And it should be met NOW.

Augustus Thomas has the respect and the confidence and the ability.

He did it before. He settled the strike.

Augustus Thomas is the man.

On Daly-Cohan

Sorry.

The Daly-Cohan episode.

Sorry because I understood that Mr. Cohan had a number of plays in which he intended presenting Mr. Daly.

YOUR FUNERAL TODAY

IF YOU PUT IT OFF UNTIL TOMORROW

Yes

I'll prove it to you.

You say, "I'll do it tomorrow. I'll get interested in the fight against the Blue Laws tomorrow."

I'll show you that it means that the funeral of your liberties, your rights, will take place today.

I'll show you how THEY have started.

On the front page of one of last Sunday's papers there were two articles. **ONE FOLLOWED THE OTHER!!!!!!!**

One was headed, "ASKS HARDING TO CUT CIGARETTES."

The other was headed, "FIRST BLUE SUNDAY BILL INTRODUCED IN ALBANY."

A definite fight. The first against cigarettes. Nationally. The second a **SHAVELESS SUNDAY!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!**

How many societies are *you* forming? How many **ANTI-BLUE LAW** groups are you building up?

Will you join ours? No obligation excepting that you will fight **BLUE LAWS**. Sign on the margin below and mail to me personally at 133 West 44th Street, New York.

YOUR FUNERAL TODAY

IF YOU PUT IT OFF UNTIL TOMORROW



MARY MILES MINTER

Who is making the most of her vacation in New York before returning to the Coast to start a new Realart production.

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID

A WOMAN testified the other day that she was compelled to eat with a dog, the food being placed on a plate on the floor. Can't you imagine what Ed. Howe would say to that? Would he not say that he would rather eat with a dog than with lots of people he knows?

Philadelphia was planning to hold a midnight parade. "But," added the obvious comedian, "Philadelphia suddenly realized it was Philadelphia and called off the parade."

A War of Words

The Nathan-Woolcott battle has been renewed with heavy cannonading from the Smart Set forts. Advice from the Woolcott base at the Algonquin state that new battalions of adjectives are being marshalled at the Times Annex, ready for an assault that will begin promptly next Sunday.

The Ministerial Association of McKeesport, Pa., has demanded a ban on Sunday funerals. Pretty soon they will be demanding a prohibition of Sunday deaths.

Morris' Menagerie

It is said that Morris Gest owns all of the animals used in the production of "Mecca," "Chu Chin Chow" and "Aphrodite." It is apparent that his future is not as dark as Winchell Smith believes it. He can assemble his menagerie and give Barnum and Bailey strong competition.

There's humor in the make up man of the advertising pages in last Sunday's dailies. In the attractive page of winter resorts the advertisement of icy Quebec was placed in juxtaposition to tropical Palm Beach.

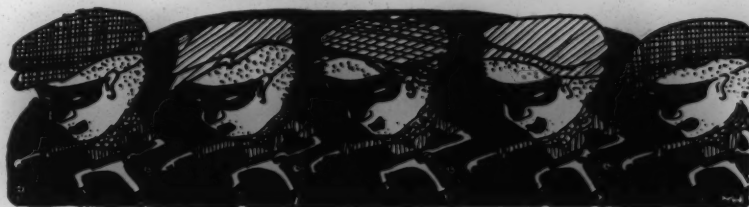
Money Doesn't Talk

President Wilson has refused an offer from a newspaper syndicate of \$150,000 to write a series of articles. Well, well, here is some-



thing really new under the sun. Most of the world would attempt to write outlines of history for an insignificant part of that sum. A playwright is often glad to get \$500 advance royalties and let it go at that. A poet will often take \$10 for a superlative lyric and not utter a protest. And I know of a college boy who would gladly pay for the privilege of writing 1,000 word letters weekly to Marilyn Miller.

Chicago beauty specialists in the Loop have been writing booze prescriptions for their patients, states a newspaper. Well, doesn't booze bring color to the cheeks?



Sense or Censor

The question is stated—to censor or not to censor?

"Oppose any petty restrictions," says Reginald Barker, "With quibbling the aims of reformers grow denser and denser. 'Till soon those Dark Ages oppressed by a Morals Dispenser. 'Will be overshadowed by era that's modern but darker. 'After all, while the public has sense it has no need of censor."

"The essential difference," it is William D. Taylor, the movie director, talking, "between comedy on the screen and on the stage is this. The screen shows Bedlam. The stage shows Bed Land."

Clemenceau has killed a tiger in India. The tiger is more powerful than a tiger.

Opera in Chicago

Mary had a little garden
It was filled with song birds rare
But every time that Mary warbled
The song birds did not dare.

Dining in town, Tod Browning overheard this at the next table:

Waiter—"Will you have a small black?"
Diner—"No, bring me a small blonde."

Eddie Foy Might Have Used It Once

"There was one white elephant among the carriages exhibited at the recent national convention of baby carriage manufacturers in Chicago," says the Herald. "It was a carriage made in Flint, Mich. It has room for four babies, and owing to the lack of demand the manufacturer intimated that it could be obtained at a bargain."

Time Brings Changes

G. K. Chesterton, with his tongue in his cheek, declares that Patrick Henry, were he living here today, would simply say "Give me death." G. K. might pardonably add to the anthology. Would not Captain Lawrence simply say "Don't give up the hip"? And would not Paul Revere be fairly confident that the "British are not coming"?

Progress in Germany

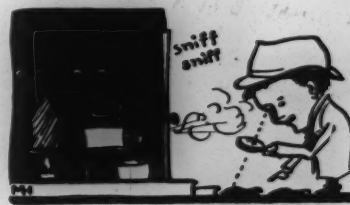
The wearing of monocles by officials or members of the Security Police is forbidden in Germany. Forbidding the use of "Von" will be next.

Will Some One Set Fire to the Columbia Theater?

"Alice Isabel, May Howard and Ruth Ray, girls from 'Flashlights of 1920,' at the Gayety, marked up long distance sprinting records when, without pausing for breath, they raced in their tights from the theatre to their hotel, five blocks distant. Smoke led to a small panic among the girls"—Omaha dispatch to Variety. Of course, the building burned to the ground. Who would pay any attention to a fire with such a race on view?

The New Game of "I Spy"

Tracking the bootlegger to his lair has become the leading outdoor sport in America. Even clergymen have taken it up, and profess to find more



joy and remuneration in it than was ever contained in the pulpit. Hunting down the bootleggers, after all, should not be a difficult game since half of the male population and one-fifth of the female—the statistics are from a leading prohibition agent—are brewing spiritous liquors.

The Caring of the Green

Have you ever heard the chorus of the speculator's song?

It's a touching little ballad and they surely plug it strong.
Your palm is crossed with greenbacks and then they softly croon

Hey, Bud, get me two tickets for the show this afternoon.

J. F. GILLESPIE.

Our Mistake, Our Mistake

"George S. Kaufman and Marc Connelly have dramatized Dulcinea. Just what will be Don Marquis' share of the royalties?"—(Mirror).

Sir: Not any, because Don Marquis has nothing to do with Dulcinea. His character is Hermione, which is quite different. Dulcinea was invented by Franklin P. Adams. Mr. Adams will receive program credit and a share of the royalties.

Sincerely,

GEORGE S. KAUFMAN.

The Stage Door Man's Complaint

They say I'm old and cranky, that I don't know how to smile. Old leather neck and hardboiled egg they call me all the while. I'm swamped with cards and questions yet I do the best I can, but because I stick to orders I am always on the pan. A kid comes in to plug a song and I try to treat him right, if he can't go through the dressing rooms he wants to start a fight. Solicitors, insurance men and photo salesmen, too, all give me hard luck stories as to why they should get through. If I give in I'm a fall guy, if I hold out I'm a mutt. I tell you pal this stage door job would drive you off your nut.—JIM.

Loot box office of Comedy Theatre before performance of "The Bad Man."—(News Item.)

The Bad Man draws the public in who pay to see the show. Then another Bad Man comes along and walks off with the dough.

A Quick Descent

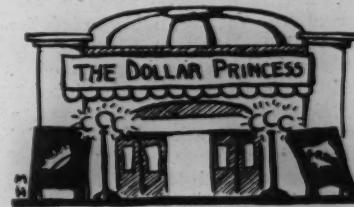
"Mrs. Bruhn," says the Tribune, "was able to talk to the living regardless of space and to the dead as well. If the notion struck her, when the power possessed her, she could have a chat with Bismarck and then, breaking that connection and calling up in another plane, could ring up Count Hohenzollern." I didn't know that the Count had reached that plane yet.

Sex Distinction

"No one, asserts Chesterton, knows the difference between a Czech and a Slovak, not to speak of the distinction between a Slovak and a Sloveine. His impression," he said, "was that the Sloveine was the female of the species." Chesterton's deduction is quite right. There are Fokine—and Fokina.

Another Revival?

It is time for a revival of "The Dollar Princess"? With the scene changed to Athens and the heroine an American woman of many millions who has risen to the ranks of



royalty the musical comedy would take on an interest and appeal truly out of the ordinary. The idea is recommended to William Farnum who is now devoting some of his Hollywood gold to producing musical plays.

Running to Form

Ford is gaining in the Newberry-Ford recount. That's the way with those Fords. They always gain on the big, heavy cars in the detours.

EQUITY DEMANDS SHUBERTS EXPULSION FROM P.M.A.

Charges of Violation of the Basic Agreement that Settled Strike Are Made

IN a formal communication the Actors' Equity Association have called upon the Producing Managers' Association to expel Lee and J. J. Shubert. The demand was based on charges that the Shuberts had violated the basic agreement of September 6, 1919, which called a halt at the end of the actors' strike to hostilities between the managers and actors for five years. The allegations of the Equity were that the managers had discriminated against Equity members—mostly chorus girls—had failed to pay according to the terms of contracts and had discharged actors who complained of such failure.

Sam H. Harris, president of the Producing Managers' Association, called a special meeting of that body at the headquarters, 231 West Forty-fifth street, to consider the matter. The Equity leaders as well as the Shuberts were on hand to present their complaints and defense.

John Emerson, president of the Equity, joined with Frank Gillmore, executive secretary, in exonerating A. L. Erlanger and other producers from violation of the armistice, and declared that the managers, on the whole, had been very fair in living up to their agreement to grant Equity contracts and to avoid discrimination.

After the meeting, which lasted about three hours, the following statement was given out over the sig-

natures of Frank Gillmore, executive secretary of Equity, and Arthur Hopkins, representing the managers:

"There was a meeting yesterday of the officers of the Producing Managers' Association in reference to the charges brought by the Actors' Equity Association against the Messrs. Shubert. It was agreed by the Messrs. Shubert to give a categorical answer to said charges and to present same at another meeting to be held some time next week, probably Thursday afternoon, and that in the meantime a committee of the Actors' Equity Association will meet with the Messrs. Shubert to go into the matter more in detail.

"The committee of Equity will be made up of John Emerson, president; Frank Gillmore, executive secretary; Dorothy Bryant, executive secretary of the Chorus Equity Association; Paul Dullzell, organizer, and Paul M. Turner, attorney."

The executive secretary said that Chorus Equity was not bound by the working contract of September, 1919, which provides for arbitration of difficulties, and that if it were proven that the Shuberts have been unfair and discriminatory, as charged by Equity, a strike "could" be declared.

Lee Shubert declined to make any statement after the meeting, saying that anything for publication should come from Mr. Gillmore and Mr. Hopkins.

Cohan Leaves Cast

George M. Cohan will withdraw from the cast of "The Meanest Man in the World" at the Hudson Theatre on Saturday night. He will be succeeded in the title role by Otto Kruger. Immediately after his last performance in the play at the Hudson, Mr. Cohan leaves for Pittsburgh to take charge of the rehearsals of "Love and Learn," the comedy in which he is presenting Ruth Shepley and Wallace Eddinger. This play is scheduled to open at the Cohan Grand in Chicago on January 30, and Mr. Cohan will remain with the company until after the opening.

Erlanger Increases Chicago Interests

A. L. Erlanger, who recently took over all the theatre holdings of the late Will J. Davis in Chicago, has also acquired all the interests of J. Fred Zimmerman, Sr., of Philadelphia, in the Metropolis Company, a corporation operating the Colonial Theatre in Chicago. By this deal Mr. Erlanger and Harry J. Powers, his Chicago associate, are placed in possession of 87½ per cent of all the stocks and bonds of the Metropolis Company.

"Blossom Time"

Otto Harback and Rudolph Friml have signed a contract to write a new operetta to be known as "Blossom Time," which Arthur Hammerstein will present on or about March 1. The cast will be headed by Else Adler, who has signed a long term agreement.

New Producing Firm

A new production firm has just been formed. The latest combination comprises Lawrence Weber and William Friedlander and they have already accepted two new pieces for production.

Mr. Weber has long been identified with New York theatricals and has extensive holdings in theatrical properties here. Friedlander has achieved considerable success as an author and composer. His first big production was "Pitter Patter," which was seen at the Longacre Theatre earlier in the season.

The productions of the new firm will not be limited to any one policy, and dramas, comedies and musical plays will be turned out.

Ziegfeld Roof Plans

Florenz Ziegfeld, Jr., has plans for an entirely new program for the Ziegfeld roof atop the New Amsterdam Theatre, where, starting Feb. 1, the "Nine o'Clock Revue" will be presented again and a new edition of the "Midnight Frolic" will be staged by Edward Royce. Prices for table seats will be reduced from \$4 to \$3. There will be no admission or covert charge for the dancing and dinner period from 7 until 9. A Sunday evening entertainment also will be given.

"Girl in Limousine" on Tour

"The Girl in the Limousine" company, featuring Emma Bunting, is still on tour and will probably remain out until the middle of May or June 1.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association



The Council of the Actors' Equity Association desires to pay its respects to those eleven members of the Dramatists' Guild who voted against the resolution opposing the proposed "Equity Shop" which was passed by a majority of nine at its recent meeting. The Actors' Equity Association feels that the action of this majority of the Dramatists Guild was a very unfriendly act to a sister organization. We know that the committee which actually presented the report on the "Equity Shop," consisting as it did of Owen Davis, Gene Buck and Edward Childs Carpenter and not Augustus Thomas as has been advertised, in as much as that gentleman was ill and never attended the conference, was, in our opinion, prejudiced, having publicly expressed, previously to the formation of said committee, pronounced and antagonistic views on the policy of the A.E.A., therefore, they could not be considered impartial.

The dramatists say that the "Equity Shop" would "invade their rights"—and speaking of rights—

The Equity Regrets

that the dramatists did not think a little of the rights of the thousands of actors whose claims, at the present moment lay in our office unsettled and, under the present system, impossible of settlement. We regret that the dramatists did not take into consideration the rights of the scores of men and women of the dramatic profession who have been taken thousands of miles away from their homes, who have not been paid their salaries for several weeks and have been left stranded and on their own resources. We ask the dramatists what single constructive move they have ever made

For the Amelioration

of conditions of people on the stage who make possible the presentation of their plays? Apparently these matters which affect the very existence of actors are ones of indifference to the dramatists. They have been entirely silent and aloof until their alleged "rights" were invaded. Should a great constructive policy such as the Equity Shop be checked because a few dramatists fear they will not be able to get some particular actor whom the dramatist fancies is the only one who can play a part and who is obstinate and selfish enough to refuse to join an Association which has benefited the entire profession of acting?

The dramatists accused us of being un-American in attitude. We do not consider it un-American to organize for self-protection or against injustice. No real American willingly endures wrong and oppression. They didn't in 1776, and they won't now.

Those members in New York who have not seen the Francis Wilson testimonial cup should drop into the office where it is on exhibition.

FRANK GILMORE,
Executive Secretary.



JUSTINE JOHNSTONE

Who has deserted the stage to appear as a star in Realart pictures. Her first is called "Blackbirds"

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.

MARY GARDEN NOW OPERA DIRECTOR

Will Manage Chicago Company as Executive and Artist

Mary Garden, American grand opera star, was elected general director of the Chicago Opera Association at a meeting of the executive committee. Her appointment followed the resignation of Herbert Johnson as executive director and that of Gino Marinuzzi as artistic manager.

As general director Miss Garden will have general charge of the affairs of the Chicago Opera Association, both artistic and executive. She will continue to appear as an artist of the company, and therefore assumes a dual role as general director and artist, just as Maestro Campanini continued to conduct operas while he was general director. She will receive no compensation as the world's first woman general director of an opera company either this season or next. She will receive only the amount paid for her regular performances as an artist.

Gino Marinuzzi continues as conductor.

Charles L. Wagner, New York concert manager, and for many years representative of John McCormack, Galli-Curci and other opera stars, conferred with the board of trustees of the Chicago Opera Company regarding, it was said, the position of executive director of the organization under Mary Garden.

Others mentioned for the place are Ben H. Atwell, publicity director of the Chicago Opera Company, and Guy Hardy, manager of the Blackstone Theatre.



BILLIE BURKE

Whose latest picture for Paramount is called "The Education of Elizabeth" and is said to suit her admirably

Martha Hedman Writes Play

Martha Hedman, owing to the lack of a suitable play, is writing one, which she anticipates using later in the season. In order to devote herself fully to the task, she has left for the Adirondacks, where she hopes in the quiet of her surroundings, soon to be able to make further announcements.

Deaf and Dumb see "Cornered"

Fifty students of the Deaf and Dumb Institute attended Madge Kennedy's matinee of "Cornered," at the Astor Theatre last Saturday. The play was made intelligible to the students by an instructor, who explained the plot in the sign language during the intermissions.

Broun to Lecture

Heywood Broun will lecture on "The Critic and His Relations to the Craft of the Theatre" at the Plymouth Theatre on Sunday afternoon, January 23, under the auspices of the New York Drama League.

"Rose Girl" Opens

"The Rose Girl," a new William Duncan-Anselm Goetzl musical comedy, opened in Atlantic City Thursday.

To Play at Sing Sing

A special performance of "Three Live Ghosts" will be given in the prison theatre at Sing Sing Sunday afternoon, January 30.

Many Benefits Sunday

Sunday night, January 30, at the Hippodrome, a testimonial concert will be given for the Neighborhood Circle, of which Mrs. Samuel S. Koenig is president. This activity provides for the needs of the poor of the East Side. Raymond Hitchcock will be master of ceremonies.

Members of the Musicians' Mutual Protective Union, Local 130, who comprise the orchestras in New York's theatre, will give their services on Sunday, January 30, at special performances for the benefit of the famine sufferers in China.

Nine New York attractions will give special performances on January 30 for the fund.

Reicher Resigns from Guild

The Theatre Guild announces the resignation of Emanuel Reicher as its producing director.

Last season Mr. Reicher became producing director of the Theatre Guild and staged "The Power of Darkness," "Jane Clegg" and "The Dance of Death." He also directed "The Treasure," the first play of this season at the Garrick. Upon Mr. Reicher's retirement from active duties with the Guild, the directors unanimously elected him to membership on the advisory committee.

Lew Fields in "Blue Eyes"

"Blue Eyes," the musical comedy produced on the road by Lew Fields and Morris Rose, is due to reach Broadway within the next few weeks. Mr. Fields himself will be seen in the role which Olin Howland has been playing on the road.

New Craven Play

Frank Craven is engaged in writing a new play which will bear the title of "The Hairpin." It will be produced by John Golden.

Lionel Barrymore in "Macbeth"

Arthur Hopkins will present Lionel Barrymore in "Macbeth" at the Apollo Theatre on Thursday night, Feb. 17. Julia Arthur will be the Lady Macbeth. The production has been designed by Robert Edmond Jones and an entirely new musical setting has been arranged by Robert Russell Bennett.

To Revive "Romance"

Doris Keane's long promised revival of "Romance," the play by Edward Sheldon, in which she has made a great success both here and in London, is rapidly assuming definite shape. A company of players has been engaged and rehearsals are under way. An opening out of town is scheduled in the near future and a Broadway engagement will follow. The production is being made under the management of Arthur Hopkins.

"Erminie" Folk in Concert

The members of the chorus of "Erminie," now playing at the Park Theatre, gave a concert to a group of invited guests at the Biltmore last Sunday night.

The membership of this particular chorus has been recruited from among singing students after a try-out of more than 750 voices and only a small percentage of them has ever been on the stage before.

GRACE GEORGE'S MATINEE PLANS

To Produce "The New Morality" and Other Plays

Grace George plans to do a number of new plays for matinee performances at the Playhouse, commencing early in February. The first of these plays, which will be given four afternoons each week, is "The New Morality," a comedy by the late Harold Chapin.

Associated with her in the presentation of "The New Morality" will be, among others, Lawrence Grossmith, Ernest Lawford and Katherine Cornell. "The New Morality" will be presented at the Playhouse on Monday, Tuesday, Thursday and Friday afternoons during February.

Following "The New Morality" and as the second play of her season, Miss George will present a comedy from the French of Paul Gerdard, which during the war achieved substantial success at the Comedie Francaise.

Two Plays Published

"Enter Madame," the play by Gilda Varesi and Dolly Byrne in which Miss Varesi and Norman Trevor are appearing at the Fulton Theatre, has been published in book form by Putnam. Alexander Woollcott has written an introduction for it.

Another current stage success which Putnam has just put out is Sacha Guitry's "Deburau." The English version, which David Belasco is presenting at the Belasco Theatre, is by Granville Barker.

Gus Edwards Night

"Gus Edwards Prodigy Night" was given at the National Vaudeville Artists' Club last Sunday night. The affair was probably the biggest ever held in the clubhouse. Among the persons who participated in the entertainment were: Louis Mann, Bobby Watson, Olga Cook, Catherine Arnold, Lillian Berse, "Creole Fashion Plate," George E. Rice, Dorothy Edwards, William Solor and "Gus Edwards' Song Revue."

New McCormick Melodrama

Langdon McCormick, the author of "The Storm" and inventor of the effects used in it, has completed a new spectacular melodrama of an original and impressive type. "Adventure" is its name and it is said to be a play of emotional elements which will be his masterpiece in stagecraft.

Cast of "Cognac"

"Cognac," a new play by David Arnold Balch, will be presented at the Princess on Monday, January 24. The cast includes Tom Powers, Beatrice Prentice, James Seeley, Sylvia Field, Leonard Boyle, Marie Day, Cyrus Wood, Edith King, Harry Humphrey and Harry Hamlain.

Three Matinees for "Lightnin'"

Frank Bacon will add a third matinee to the two now being given weekly and hereafter "Lightnin'" may be seen on Wednesday, Friday and Saturday afternoons.

VAUDEVILLE OFFERS LURE TO MOTION PICTURE PLAYERS

Reported that Film Celebrities Find Haven in the Varieties

INDICATIONS point to vaudeville landing many of the big film stars, male and female.

Within the past fortnight Crane Wilbur is announced as a prospective card for the varieties. June Elvidge has invaded vaudeville via the Joseph Hart offices in a new offering entitled "The Crystal Gazer." Virginia Pearson and Sheldon Lewis reappeared at the Fifth Avenue last week in a new sketch.

Roscoe (Fatty) Arbuckle, after a trip abroad, has returned and gone to the Pacific Coast to make some more big features although he has several flattering variety offers. One was made by Harry Weber which still stands according to reports.

Lew Cody, known as the "he-

vamp," announces a vaudeville fling with a new monologue that he has accepted for his proposed debut. Theda Bara may eventually reach vaudeville, with several offers under consideration.

New York agents have cast longing eyes upon Buster Keaton on the Coast and Lila Lee is expected to return to the varieties as soon as her film-making time is up, although she is understood to be under a long-term contract with Paramount.

The Lee Kids, Jane and Catherine, have been in vaudeville for some time and have found it so profitable that they are playing out a long route booked through the Keith Vaudeville Exchange.

"John Hawthorne" Monday

The first public performance of "John Hawthorne," a new American play by David Liebovitz, will be offered by the Theatre Guild next Monday afternoon at the Garrick Theatre. A private performance for members of the Guild and the press will be given Sunday night. The play will be continued at matinees on Mondays, Tuesdays, Wednesdays and Fridays, sharing the Garrick with the current Guild production, "Heartbreak House." The play is directed by Philip Moeller, and the settings designed by Sheldon K. Vile.

Maurice Denies Report

In a cablegram to Florence Walton, it is denied by Maurice, her former husband, that he will open a place in New York. On the contrary, he is taking a complete rest in the southern part of France, recuperating from a second operation, which he recently underwent in Paris. It is probable that he will return to America later.

New Marcin-Isham Play

Max Marcin and Frederick S. Isham, producer and author, respectively, of "Three Live Ghosts" at the Nora Bayes Theatre, are dramatizing another of Mr. Isham's novels, "Easy to Get," for production in New York next season.

Galli-Curci Reweds

The wedding of Mme. Amelita Galli-Curci, prima donna of the Chicago Opera Company, to Homer Samuels, her accompanist, took place in Minneapolis last Saturday. Mme. Galli-Curci was divorced from her first husband several months ago.

En Route to the Coast

"The Sweetheart Shop" company, headed by Harry K. Morton and Zella Russell, who are featured in the show, is making its way to the Coast.

To Produce Dunsany Play

A full length play by Lord Dunsany has been accepted for production by the Shuberts and will go into rehearsal in the near future. The title of the play is "If."

Albert Coates Engaged

In a letter addressed to the directors of the Symphony Society of New York, Harry Harkness Flagler, president of the society, announces the engagement of Albert Coates of London as associate conductor with Walter Damrosch of the New York Symphony Orchestra. Mr. Coates is conductor of the London Symphony Orchestra, of the Royal London Philharmonic Society and of the Royal Opera at Covent Garden. His engagement is for ten weeks of the season of 1921-1922.

New "Nine o'Clock Revue"

Edward Royce has started rehearsals for the new "Nine O'Clock Revue" on the Ziegfeld Roof, atop the New Amsterdam Theatre. The cast for the new production was selected by Mr. Royce and Mr. Ziegfeld before the latter left for Palm Beach. The production will be presented on Tuesday evening, February 1.

AUTHOR'S OPPOSE "EQUITY SHOP"

Dramatists' Guild Votes Against Measure

At a general meeting of the Dramatists' Guild of the Authors' League of America, held last Friday afternoon at the Cafe Boulevard, the Guild went on record as being forcibly and unalterably opposed to the proposed "Equity Shop." The authors' stand in the matter of the "Equity Shop" is embodied in a resolution which was passed after general discussion, and after consideration of the report of the committee, composed of Edward Childs Carpenter, Augustus Thomas and Gene Buck, which has been inquiring into "Equity Shop" in behalf of the dramatists.

Among those who voted for the resolution opposing a playwrights' union affiliated with union actors, were:

Cosmo Hamilton, Mark Swann, Roi Cooper Megrue, Edward Childs Carpenter, Porter Emerson Browne, Otto Harbach and Gene Buck.

The eleven who voted against the resolution and in favor of "Equity Shop" were Jesse Lynch Williams, Edward Locke, Mrs. Locke, Zoe Aiken, Frank Bacon, Louis Evan Shipman, John Emerson, Anita Loos, Alice Duer Miller, Joseph Noel and Philip Moeller.

Kenyon Sued by Wife

Charles A. Kenyon, playwright, who wrote "Kindling," is defendant in a suit for \$1,000 a month separate maintenance filed by his wife. She obtained a restraining order preventing Mr. Kenyon from disposing of his funds. She charges Kenyon deserted her in October, 1919. They were married on May 28, 1917. She claims that his income exceeds \$2,000 a month. He is a University of California graduate and she the daughter of "Bob" Cook, for many years rowing coach at Yale.

Another "Tavern" Company

A second company of "The Tavern" has been organized by George M. Cohan. This production is headed by Lowell Sherman in the role of the Vagabond, and Rita Romilly as the heroine.

The company will open in Rochester on Jan. 27 and then proceed directly to Cohan's Grand Opera House in Chicago, where it will begin an engagement on Jan. 31.

"The Haunted House"

"The Haunted House," by Owen Davis, was produced in Harrisburg Jan. 17 by William A. Brady. The cast included Vivian Tobian, Harold Anstruther, Kenneth MacKenna, Frank Sylvester, Mary Jeffrey, Jack Rafael, Horace Newman, Sam Hines, Charles Halton and Charles Brown.

Make Fourth Production

Wilner & Romberg are about to make their fourth production of the season. It bears the title of "Three Kisses," and Hassard Short is now staging it. Vivienne Segal will head the cast. "Love Birds," in which Pat Rooney and Marion Bent are appearing, is due to arrive in New York shortly.



NAZIMOVA

Who will add Camille to her large gallery of heroines in Metro pictures, a part for which she is eminently fitted

Second Academy Matinee

The American Academy of Dramatic Arts will present for its second matinee, Friday afternoon, Jan. 21, the four-act comedy, "The Waldies," by George J. Hamlin, preceded by "Suppressed Desires," a comedy in one act by George Cram Cook and Susan Glaspell. The performance will take place in the Lyceum Theatre.

Marcin-Bolton Melodrama

Max Marcin, who produced "Three Live Ghosts" at the Nora Bayes Theatre, is preparing to place in rehearsal a new melodramatic farce by Guy Bolton and himself, entitled "The Night Cap."

Richard Dorney Dies

Richard Dorney, retired theatrical manager, died of pneumonia in his home at 1816 Harrison avenue, The Bronx. He was born in New York City and was 78 years old. Mr. Dorney began his theatrical career in 1867, serving as a program boy for John Duff in the old Olympic Theatre on Broadway, between Bleecker and Houston streets. He remained with Duff until 1879, when he entered the employ of Augustin Daly as manager of the Daly Theatre at Broadway and Thirtieth street. In 1900 he became manager for the Klaw & Erlanger productions. He was a member of the Players and Green Room clubs.

Is That So!

A. E. MATTHEWS will come to this country from London to play the part of Jerry in Laurette Taylor's revival of "Peg o' My Heart."

Brandon Tynan has assumed the leading role of the Vagabond in "The Tavern," at Geo. M. Cohan's Theatre, succeeding Arnold Daly.

Bud Murray, who was a juvenile in the Winter Garden successes, "Whirl of Society," "The Passing Show of 1916," "The World of Pleasure" and "Doing Out Bit," has been appointed a member of the stage staff at the Winter Garden for "The Passing Show of 1921."

William A. Brady Has

engaged Kenneth MacKenna and Frank Sylvester for "The Haunted House," the new play by Owen Davis which he will shortly produce.

Robert Thorne, at one time a second officer in the merchant service, has joined the cast of Michael Morton's spectacular drama, "In the Night Watch."

Beatrice Prentice, who will play the feminine lead in "Cognac," which the Shuberts will present here on January 24, returned to the United States recently for the special purpose of appearing in this production. For the past year and a half she has been touring the Orient with a repertoire company.

Knox Orde, who played in the original cast of Michael Morton's "In the Night Watch," when it was produced at the Oxford Theatre in London, has been engaged for the cast of the American production which opens at the Century Theatre on January 26.

Cortez and Peggy

specialty dancers in "The Passing Show of 1921," at the Winter Garden, have been added to the cast of the new "Midnight Rounders of 1921," which opens at the Century Promenade in about two weeks.

Mlle. August, who creates the chapeaux for many of the prominent stage and screen stars, has just arrived on the S. S. Lorraine from Paris, from which place she has brought many of the styles of the Parisian stylists.

G. K. Chesterton's "Magic" is shortly to be revived in London.

Irving Berlin's song Say It With Music is being held for the Music Box Revue.

W. A. Brady is to produce "The Blue Lagoon."

The United Scenic Artists will give their annual dance at the Waldorf on March 9.

Alice Delysia, Who

has headed French, English and American companies playing "Afgar" the past three seasons, will achieve her one thousandth performance of Zaydee at the Central Theatre the last of this month.

Patrick V. Kyne is back on Broadway. He is now managing Reisenweber's Crystal and Paradise Rooms.

Florence Nash is soon to leave "The Mirage" to fulfill a picture contract.

Morgan Coman, whose playing of a drug addict is one of the dramatic features of "Cornered," has returned

to the cast at the Astor after a week's absence, due to injuries in a motor accident.

Zona Gale, author of "Miss Lulu Bett" at the Belmont, has gone with her mother to her home in Portage, Wis. Miss Gale will return to New York Friday to give a talk before a playgoers' club.

Edith King has been added to the cast of "Cognac," which the Shuberts will present at the Princess Theatre next Monday.

Bird Millman has been engaged by F. Ziegfeld, Jr., for the New Midnight Frolic and will be seen on the New Amsterdam Roof beginning February 1.

Inez Plummer, leading woman in "The Broken Wing," at the Forty-eighth Street Theatre, has installed a barrel in front of the theatre as a receptacle for serviceable old shoes, which she is collecting for distribution by the Salvation Army.

Julia Sanderson Who

is on tour with "Hitchy Koo 1920," telegraphed A. L. Erlanger that she will return to New York for Sunday night, January 30, to appear at a benefit performance at the Hippodrome.

Howard Lang, who scored in "The Unwritten Chapter," has joined the cast supporting Mrs. Fiske in "Wake Up, Jonathan."

A benefit performance in aid of the School Children's Welfare League was held at the Cohan and Harris Theatre on Sunday evening, Jan. 16, with Eddie Cantor, Bert Levy, the Farber Sisters and others on the program.

Florence Reed Was

hostess at last Thursday's matinee of "The Mirage," at the Times Square Theatre, to Frank Bacon, Mr. and Mrs. Lowell Sherman, Mr. and Mrs. Edmund Breese, Walter Walker and Henry Stephenson, afterward rehearsing with them in "The Triangle," a sketch to be presented at the Actors' Fund benefit at the Century Theatre on Jan. 21.

Laddie Cliff, one of the most popular entertainers of the variety stage, will return to London shortly to begin an engagement in the Hippodrome show.

Dorothy Clarke, who does a piano-logue in "Tip Top," at the Globe Theatre, has completed another song, her fourth since the opening of the show. She has called it "It Isn't the Wild West, Where Wild Women Are the Wildest."

Eli Dawson has replaced David Adler in the cast of "Welcome Stranger." Mr. Adler is retiring from the stage to become the New Orleans representative of a New York commercial house.

Grant Mitchell, Star

of "The Champion" at the Longacre Theatre, has accepted an invitation to address the members of the New York City Advertising Club on the subject of publicity at their next luncheon on Jan. 26.

Mary Jeffrey, Jack Rafael and Horace Newman will be in the cast of "The Haunted House," the new play by Owen Davis which William A. Brady will produce.

Helen Rich, who sings the role of Fairy Justicia in "Tip Top," is preparing for a song recital to be given in March. She is a pupil of Herbert Witherspoon.

Vivienne Segal Will

head the cast of "Three Kisses," to be presented by Wilner and Romberg.

Jack Hanley, the juggler, now appearing in the Ziegfeld Midnight Frolic, has been signed by Mr. Ziegfeld for a term of years.

Sam Hines, Charles Halton, Ann Austin and Charles Brown have been engaged by William A. Brady for "The Haunted House," the new Owen Davis play.

William Kerschell has been assigned to the part of the Sheriff in the Red Canton scene in "Tip Top," as a reward of merit for having been Fred Stone's dresser for eighteen years.

Violet Heming Has

been engaged to play the leading role in the Bolton-Marcin comedy, "The Night Cap."

Lohse and Sterling will sail for England in July.

Vera Sabina, with Maurice Spitzer, will play a few weeks of the Orpheum Circuit including the Palace, Chicago, in the near future.

Fred Rose, of the "Jazzland Five," is at present preparing a new vehicle for Nellie De Onsonne for next season entitled, "I'll Split With You."

Mary and Jane King have joined the cast of "Irene" at the Vanderbilt Theatre.

Florence Reed was the guest of honor at a luncheon given by the New York Theatre Club at the Hotel Astor Jan. 18.

Harold de Becker has been added to the cast of "In the Night Watch."

Berkley Huntington, an understudy in "The Prince and the Pauper," will play the role of "Dagorne," and act as assistant stage manager in "In the Night Watch," which opens at the Century Theatre Jan. 26.

Tot Qualters, who is appearing in "The Passing Show of 1921," has been engaged for the cast of the new "Midnight Rounders of 1921," opening at the Century Promenade in about two weeks.

Crane Wilbur

actor, motion picture star and playwright, will appear personally at Loew's Metropolitan Theatre the last half of this week, beginning Thursday with Suzanne Caubet and company in his comedy playlet, "So This Is Paris?"

Madge Kennedy and "Cornered" are settled down in the Astor Theatre for an all-season run. Mr. Savage makes the announcement in denial of a published rumor that a film would succeed his show at the Astor next month.

Elaine Arnt, ingenue prima donna, John Keefe and "Smiling" Billy Mason, late of the Ziegfeld Follies, have been signed with the "Jim Jam Jems" company by Harry Bestry.

The Gasman Twins and Harry Laughlin have been engaged for Harry Carroll's act. The Twins were played by George M. King of Harry Bestry's office and Laughlin by Bestry himself.



THOMAS MEIGHAN

Star in Paramount pictures whose latest is "The Frontier of Stars," recently seen on Broadway

Four Brady Plays Here

William A. Brady is represented in New York by four attractions this week. In addition to Mary Nash in "Thy Name Is Woman" at the Playhouse, and the Galsworthy play, "The Skin Game," now in its fourth month at the Bijou, "Opportunity," the Owen Davis melodrama, is playing the Shubert-Riviera, while at the Bronx Opera House the Jules Eckert Goodman piece, "The Man Who Came Back," has returned for its sixth week at that theatre.

Equity Guests at Dinner

Members of the Actors' Equity Association were the chief guests Sunday night at a regular dinner of the Society of Arts and Sciences in the Hotel Biltmore. Four hundred persons attended the dinner, including actors, actresses, dramatists and playwrights.

The principal speaker was John Emerson, president of the association, who dwelt at length on the advantages of trade unionism. He closed his address with a defence of the equity shop.

Professional Women Entertain

The Professional Women's League will observe their January social day on Monday, January 24th, at 2 P. M., at the Waldorf. The guests of honor will be Grant Mitchell, Desirée Stempel of "The Champion" company, and Mary Santon Roberts, Editor of the Touchstone. The musical program will be in charge of Elspeth Brownell.

Cutler Club Play

The Cutler Comedy Club, the dramatic association of the Cutler School, will give its thirteenth annual performance on the evening of February 4 in the ballroom of the Plaza. James C. Montgomery's farce, "Nothing But the Truth," will be produced.

"Transplanting Jean"

Margaret Lawrence is the most bewitching of French maids in her natty riding togs in "Transplanting Jean," the de Flers and Caillavet comedy in which she and Arthur Byron are appearing at the Cort Theatre. Mr. Byron can scarcely be blamed for stealing his own son's fiancée, since she happens to be Miss Lawrence

Below, Arthur Byron is engaged in the early beginnings of his campaign of fiancée stealing. He has a great deal of experience with the fair sex and knows exactly how to go about it. Miss Lawrence, being a woman, knows how to play the game also, and the result is—a real love affair



Below, Richard Barbee enfolds his sweetheart in his protecting embrace, because his father, Mr. Byron, has a disconcertingly winning way with the ladies. Miss Lawrence seems perfectly faithful to him but he fears his father's wiles, perhaps



The New Plays

"WAKE UP JONATHAN" Mrs. Fiske Tames a Modern Cave Man

Comedy in a prologue and three acts, by Hatcher Hughes and Elmer L. Rice. Staged by Harrison Grey Fiske. Marionettes by Michael Carr. Produced by Sam H. Harris, at Henry Miller's Theatre, Jan. 17.

Jonathan Blake.....Charles Dalton
Marion Blake.....Mrs. Fiske
Helen Blake.....Helen Holt
Junior Blake.....Frank Hearn
Peggy Blake.....Lois Bartlett
Chippy Blake.....Nadia Gary
Bernard Randall.....Donald Cameron
Douglas Brent.....Fleming Ward
Adam West.....Howard Lang
Jean Picard.....Freddie Goodrow
Jennie.....Edith Fitzgerald

"Well, there's Mrs. Fiske in a new play," said Mrs. Average Playgoer to her husband as she scanned the theatrical announcements, "let's go and see her." "No sooner said than done," replied Mr. A. P. And so it was that I met them after the play and heard enthusiastic comments upon the continued brilliance of Mrs. Fiske's comedy method, upon the clever idea back of "Wake Up, Jonathan," the general excellence of the staging, and the amusing and ingenious marionette allegory preceding the performance.

"Just as the cave woman of antiquity tamed her lion-hunter with the aid of a gentle poet," said Mrs. A. P., "so Mrs. Fiske as a modern wife subdues her Napoleon of business who returns home after a decade

Mrs. Fiske In Inferior Play—Grace La Rue and Hale Hamilton Co-Stars—Arliss In Archer Play

in amassing millions. But do you know I have some fault to find with the millionaire caveman in this case. He was too much of a butt. Granted that he was an American, he did not have to be totally lacking in suavity and distinction. To me, he seemed an awful boulder. One would think that he had gathered but \$100,000 instead of \$100,000,000. I can't imagine the big captains of industry behaving as this man behaved once he crossed the threshold of his home."

"It was a capital idea," interjected Mr. A. P. "Here was a millionaire who believed that happiness could only be attained with money. It had brought him international prestige and power. But when he came home with his enormous pile he found himself only an object of ridicule and scorn. He stormed about, but the repartee of his wife and the contempt of his children withered him at every turn. His children had inherited from their mother gentleness which in turn had been inspired by a vagabond poet with whom she had been in love when she impulsively decided twenty years before that the

forceful, practical man should be her mate."

"Of course, in the end, Napoleon is conquered," chimed in Mrs. A. P. "Much of the dialogue was genuinely diverting," she went on. "But there were many lines that were driven in with a sledge hammer. I suppose it is what professional playgoers call 'hokum.' There were many familiar characters and situations to be observed. The good old heart throb was heard again and again."

"Mrs. Fiske had less to do than usual. In fact she had too little to do. Her staccato style was never more appropriate than in the role of the conquering heroine. Charles Dalton painted the millionaire even more heavily than he was originally sketched. There was absolutely no subtlety in his interpretation and subtlety would have enhanced so greatly the impression of high comedy. Howard Lang was convincing as the humble dreamer. Helen Holt was woefully amateurish in an ingenu role. Several good-looking children performed naturally."

LOUIS R. REID.

"DEAR ME"

Hale Hamilton and Grace La Rue Enact Cinderella

Comedy in three acts, by Luther Reed and Hale Hamilton. Staged by Winchell Smith. Produced by John L. Golden, at the Republic Theatre, Jan. 17.

Wilbur Oglevie.....J. K. Hutchinson
Herbert Lawton.....George N. Price
Robert Jackson.....George Spelvin
Gordon Peck.....Mart E. Heisey
Joseph Renard.....Robert Fischer
Mrs. Carney.....Camilla Crume
April Blair.....Grace La Rue
Anthony Turner.....James G. Morton
Edgar Craig.....Hale Hamilton
Shelly Willard.....Max Frick
Manny Bean.....Robert Lowe
Clarence.....T. Kodama
Dudley Quail.....Baker Moore
Maid.....Eula Guy

Do you like Cinderella as a buxom, colorful, happy individual, radiating health and recipes for happiness? Then you will like especially Grace La Rue who, in "Dear Me," captivates easily a rather robustious Prince Charming in the person of Hale Hamilton. Heretofore this cheerful couple have been engaged in exciting the hilarity of playgoers through the medium of musical comedy and noisy farces. Their excursion into sentimental comedy is accomplished with ease and skill.

Such ease and skill! Their performances were so engagingly given as to seem inspired. Which after all is art. Do you recall that sartorial deftness of Miss La Rue in vaude-

(Continued on page 188)

BROADWAY TIME TABLE—Week of Jan. 22d

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Algar	Alice Delysia	Oriental extravaganza	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	\$19,000
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellaler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
The Beggar's Opera	Original London Cast	Gay old English opera	Dec. 26	Greenwich Village	Sheridan Square	8.30—W. & S. 2.30	\$5,900
The Broken Wing	Ines Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	\$9,900
The Champion	Grant Mitchell	Comedy of pugilist	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	\$11,100
Cognac	Tom Powers, Beatrice Prentice	To be reviewed	Jan. 23	Princess	West 39th	8.30—W. & S. 2.30	First week
Cornered	Madge Kennedy	Crook melodrama	Dec. 8	Astor	Bway 45th	8.25—W. & S. 2.35	Capacity
Dear Me	Hale Hamilton, Grace LaRue	Reviewed in this issue	Jan. 17	Republic	West 42d	8.30—W. & S. 2.30	First week
Deburau	Lionel Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	\$15,000
The Emperor Jones	Charles L. Gilpin	Study of fear	Dec. 27	Selwyn	West 42d	Special matinees	Capacity
Enter Madame	Gilda Varesi, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	Pictorial comic opera	Jan. 3	Park	Columbus Circle	8.10—W. & S. 2.10	\$13,000
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	\$74,000
The Green Goddess	George Arliss	Reviewed in this issue	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	First week
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Novel and artistic revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	Shaw's comedy of futile folk	Nov. 10	Garlick	West 35th	8.15—Th. & S. 2.15	Capacity
Her Family Tree	Nora Bayes	Average musical comedy	Dec. 27	Lyrie	West 42d	8.15—W. & S. 2.15	\$15,000
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	Operetta by Zimbalist	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	\$18,000
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Miti	Conventional musical comedy	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	\$16,900
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26	'18	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	\$11,900
Mary	Jack McGowan, Janet Velie	Brief and tuneful musical play	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
Mary Rose	Ruth Chatterton	Ernie Barrie fantasy	Dec. 22	Empire	Bway & 40th	8.15—W. & S. 2.15	\$10,900
The Meanest Man in the World	George M. Cohan	Comedy of lawyer	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Mirage	Florence Reed	Play of the primrose path	Sept. 30	Times Sq.	West 42nd	8.30—Th. & S. 2.30	\$12,900
Mixed Marriage	Margaret Wycherly	Drama of religious conflict	Jan. 4	Times Sq.	West 42d	Special matinees	Capacity
Miss Lulu Bett	Carroll McComas	Zona Gale's novel staged	Dec. 27	Belmont	West 48th	8.20—Th. & S. 2.20	\$6,500
The Night Watch	Robt. Warwick, Jeanne Eagels, M Arbuttle	To be reviewed	Jan. 24	Century	Can. Pl. W.	8.15—W. & S. 2.15	First week
Passing Show of 1921	Howard Bros., Marie Dressler	Bright and colorful revue	Dec. 29	Winter Garden	Bway & 50th	8.00—T, Th. & S. 2.00	\$26,500
The Prince and the Pauper	William Faversham	Mark Twain's romantic comedy	Nov. 1	Apollo	West 42d	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 43d	8.30—W. & S. 2.30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	Sabirical domestic drama	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	\$9,300
The Skin Game	Herbert Lomas, Josephine Victor	Drama of class conflict	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	\$6,200
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	Drama of love and hate	Aug. 17	Elitott	West 39th	8.30—W. & S. 2.30	\$11,600
The Tavern	Arnold Daly	Turkish bath farce	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	\$10,900
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	\$7,200
Thy Name is Woman	Mary Nash	Play of primitives Spain	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	\$7,900
Tickle Me	Frank Tinney	Musical hodge-podge	Oct. 5	Selwyn	West 42d	8.20—W. & S. 2.20	Capacity
Tip Top	Fred Stone	Circus musical show	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Transplanting Jean	Arthur Byron, Margaret Lawrence	French domestic comedy	Jan. 3	Cort	West 48th	8.20—W. & S. 2.20	\$6,500
Wake Up, Jonathan	Mrs. Fiske	Reviewed in this issue	Jan. 17	Henry Miller's	West 43d	8.30—Th. & S. 2.30	First week
Welcome Stranger	George Sidney, Edmund Breese	Jewish character comedy	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	\$16,500
The Woman of Bronze	Margaret Anglin	Emotional domestic drama	Sept. 7	Frasce	West 42d	8.30—W. & S. 2.30	\$10,000
The Yellow Jacket	Schuyler Ladd, Arthur Shaw, Howard Kyle	Rich Oriental fantasy	Jan. 4	Belmont	West 48th	Special matinees	Capacity
Motion Pictures							
Inside the Cup	William P. Carlton	Winston Churchill story		Criterion	Bway & 44th	12 M. to 11 P. M.	
Forbidden Fruit	Cecil B. DeMille production	Society drama		Rivoli	Bway & 49th	12 M. to 11 P. M.	
Brewster's Millions	Roscoe (Fatty) Arbuckle	Comedy of spendthrift		Rialto	Bway & 42nd	12 M. to 11 P. M.	
Hold Your Horses	Tom Moore	Light comedy		Capitol	Bway & 56th	12 M. to 11 P. M.	
Mamma's Affair	Constance Talmadge	Comedy of hypochondria		Strand	Bway & 47th	12 M. to 11 P. M.	
Over the Hill	Mary Carr	Carlson's poem filmed		Broadhurst	West 44th	Eve. 8.30 Mat. daily 2.30	
Way Down East	Lillian Gish, Richard Barthelmess	Rural melodrama		44th St.	Bway & 44th	Eve. 8.15 Mat. daily 2.15	



JUANITA HANSEN

Who is hard at work on a new serial for Pathe to be called "The Yellow Arm," in which once again her blonde beauty will be the exciting cause of many adventures.

DRAMATIC MIRROR

At the Big Vaudeville Houses

ROSENER "STOPS" NEW PALACE SHOW Bill Runs Late But Gives Satisfaction

It has been many moons since we have seen a hit of the genuine and enthusiastic calibre like that scored by *George M. Rosener* at the Palace Monday afternoon. In a series of character imitations he not only stopped the show completely, in the vernacular of vaudeville slang, but followed a speech of thanks with a little story. It was a wonderful tribute to *Rosener's* cleverness, and as one saw him do one character after another wondered why the Broadway producers had not landed him long ago for a production.

At the eleventh hour *Robert Emmet Keane* disappointed the management and *Anna Chandler* and *Sidney Landfield* were substituted, being assigned the fourth position. *Miss Chandler* scored tremendously and introduced several new songs, one by *Hershel Hendlere* and the other, *Oh, Scandinavia, I Love You*, which was announced as being "born that day." *Landfield* wrote it. Both were well received. *Miss Chandler* never appeared to better advantage.

Ed. Gallagher and *Joe Rolley*, reunited, had the "next to closing" spot and the comedians, appearing after 5 o'clock, held nearly everybody in, the act going unusually well. A happy, irresistible fun-making combination is *Gallagher*, one of the best "straights" in the business, and *Rolley*, blackface comedian and mouth-organ virtuoso.

Much interest was attached to the new act of *Lina Abarbanell*, who in "The Bride" beats *Al. H. Woods* to the varieties with a bedroom farce. It's quite a pretentious affair, runs through a wide range of farce and by the adroit finale where three suitors are marched out of the bride's bed-chamber the offering was laughingly received at the Palace.

Adelaide and *Hughes* occupied the stellar position perhaps, and by their artistic dancing and original terpsichorean conceptions proved a mighty big hit.

Homer Mason and *Marguerite Keeler* brought their new comedy sketch, "Oh," to the Palace and it proved a veritable "laughing riot." It was splendidly enacted, with the inimitable sketch delineators making the best of every bit of the fun. It is a corking vehicle for the well-known vaudevillians.

Mme. Adelaide Hermann and her legerdemain feats opened the show, holding close attention. *James Burke* and *Eleanor Durkin* got along swimmingly with their neat little turn in which they combined songs and dialogue to advantage. *Beth Beri* and company were an unmistakable hit, the dancing of the charming miss bringing her big applause. Then followed the *Chandler* turn, with *Mason* and *Keeler* closing the first part.

The *Four Hassams* closed the show following the *Gallagher* and *Rolley* act. The *Hassams* are Arabian acrobats. MARK.

George Rosener Makes Hit at Palace— Eddie Borden and Miss Juliet Please Alhambra Patrons—Harry Carroll at Royal—At Chicago Majestic

FINE DIVERSION AT THE ALHAMBRA "Fifth Avenue Bus" with Eddie Borden, and Miss Juliet in Lead

Last Monday's entertainment was slow in getting started, due possibly to the imported offering, the *Russian Cathedral Four*, which act opened the bill. Not that these Moscovians' voices are bad, but their folk songs and their make-up scented of the Church, and this sort of thing certainly is not in its best element in the variety house. But *Jed Dooley*, he of the *Will Rogers* style of speakology and lariat, starts the ball of applause rolling, and the ball con-

Eddie Borden



tinues rolling until towards the close of the show, with *Eddie Borden's* "Good Hearted Eddie."

Did you know that an "acrobatic" or "rope climbing act" can take a house by storm. When *Homer Romaine* finished his few daring rope climbing tricks and swinging way up into the heavens, I am sure the management doubled his salary so great was the applause that rewarded him. Now the audience was in good mood, and *Eddie Buzzell* and *Peggy Barker* in "A Will and a Way," a very smart little offering, found it an easy matter to keep them so. These two entertainers' wit, style and personalities certainly make it pleasant to watch them.

It remained for *Miss Juliet*, the little *Sarah Bernhardt* of vaudeville, to usher in intermission and send the audience out for refreshments well satisfied with that much of the talent. Her impressions are a delight to laugh at—*Nazimova*, *Belle Baker*, *Louis Mann*, *Sam Bernard*, *Eddie Foy* and *Leonard*, and others, but particular mention must be made of the bit on *Eva Tanguay*, it was so perfect.

Nor was there any let-up in the quality of the entertainment offered in the second half of the show, with *Sylvia Clark*, small but lively. *Miss Clark's* "Madame Lopotzky" is a gem of the ridiculous.

It was after this number that *Eddie Borden*, "Big Hearted Eddie," invaded the Alhambra in his "Fifth Avenue Bus." The revue was rather lengthy but *Eddie* is such a clever clown (on the stage, of course) that time has wings while he holds the stage. And he has such splendid support in *Rose Kessner*, a charming lady in spite of her Cinderella Step-sister make-up. She dances very

gracefully. And *Ben Mason*, *Elmer Brown*, *Edith La Rose*, *Ethel Grayce* and *Billie Taylor*, with "The Slickest Bunch of Shop Lifters on the Avenue" (*Eddie's* own sprout of genius) all help to make this revue a laughing one. The *Thames Brothers* in sensational equilibrisms send a satisfied audience home to the tune of "Margie." SCHWAB.

ROYAL BILL IS ENTERTAINING Harry Carroll and Kramer and Boyle Score

Confronted with an unusually short show Monday afternoon, Manager Darling found it necessary to take drastic steps which resulted in the adding of *Kramer and Boyle* to the bill and a general switch in the program for the evening performance. With *Harry Carroll* and his talented Company running true to form and *Kramer and Boyle* finishing fast second closely followed by *Laddie Cliff* and the rest of the field, the bill proved to be one of the speediest events staged at the Bronx track this season.

Rekoma in a series of graceful and daring equilibristic feats opened the show leaving the house warm for *Lucy Bruch* who fiddled her way into the good graces of the audience. *Alexandria* in a pleasing musical offering proved himself a master of syncopation and went off to a generous hand. *Harry Tighe* and *Edna Leedom* found the going smooth the audience being reluctant to let them go which resulted in *Harry* making a curtain speech.

"The Fall of Eve," a comedy with an excellent cast got over to big results the piece proving both entertaining and interesting. *Laddie Cliff* whose appearance was the signal for a warm reception scored heavily with his songs and dances. *Laddie* knows the show game and



he also knows the public which accounts for his leaving them applauding for more. Three numbers was *Laddie's* contribution for the evening. *Harry Carroll* and his "Varieties of 1921" got off to a fast start and breezed home an easy winner. The turn was a knockout at this house all of the numbers being enthusiastically received. *Harry Laughlin* is now with the act having succeeded *Harry Miller* who was formerly with the turn. *Kramer and Boyle* who came over

from the Hamilton had the house in a hilarious mood from the time they made their appearance. They were easily the laughing hit of the bill keeping the house in a constant uproar.

Cross and Santoro in an exhibition of physical culture closed the show. GILLESPIE.

GOOD SHOW AT THE BUSHWICK Joseph E. Howard and Clark and Arcaro Share Honors

Of course *Joseph E. Howard and Company* top the bill. The act went over great: it couldn't help it. The scene is in a Japanese studio, lots of extras included. He has in his company a dancing couple who demonstrated the Apache Dance and others and were well applauded. He sang some of his old song hits, and was recalled several times.

The *Musical Hunters* opened, playing bells, cornets and trombone, etc. *Yule and Richards* followed with a dancing and singing act.

McCarthy and Stenard have a unique act, in which they are in twin beds during the whole act, and their cross fire about married life, and other things, kept the audience in laughter during their whole stay.

Frank Hurst sings well and rendered *Ohio* and *All Over Now* to a good hand. He also sang by popular request *Broadway Rose*.

Clark and Arcaro received a good hand upon their appearance, and their act is just full of comedy. He is a little fellow and she a big one, and they have lots of real original stuff. They were a close second for top honors.

June Mills and Company is full of pep as ever, and has with her a bass singer who is good.

Belleclaire Brothers closed a well-balanced and good show in an act of gymnastics. HUSTED.

CHICAGO—MAJESTIC Anatol Friedland and Harry Fox Head Bill

Kate and Wiley opened with a neat and effective display of skill and muscle—and *Miss Kate's* figure. They were followed by three hilarious boys, *Welch*, *Nealy* and *Montrose*, who disported themselves with uproarious energy and much flinging of vociferous vocal comedy all over the place. *Barnard and Townes* substituted for the *Barr Twins* originally scheduled, with some excellently done jazz.

Bob Hall, the "extemporaneous chap," pulled off his usual clever rhymes with members of the audience as his subjects. *Bert Baker* and a good company demonstrated ably the folly of wife deception in a screaming skit called "Prevarication."

Anatol Friedland's beautiful and thoroughbred act, radiant with pretty faces and tuneful with his own delightful melodies, split the afternoon honors with *Harry Fox* in a sophisticated act in which he is assisted by *Beatrice Curtis*.

Miss Robbie Gordone closes with character poses. SELDEN.

NEW VAUDEVILLE ACTS

George Rosener Brings Some New Types to Town

George Rosener isn't exactly a "new act" in vaudeville but he is doing some types that practically make the turn a new one for the present line of theatregoers. If there is one vaudevillian who in the real category of stage classification is an artist it is the clever Mr. Rosener. He is a natural imitator, knows every stage trick, is lightning fast with the make-up and in the enactment of characters that are human, real and abound in comedy and pathos Rosener gives vaudeville a great treat. In fact at the Palace Monday afternoon the audience sat spell-bound as it watched Rosener as the old legitimate actor go into a series of remarkable characterizations that at the close had the audience applauding madly. Even after a brief speech thanking the folks out front they would not let him go but called him back and forced him to say something more. It was a wonderful tribute to his art and we enjoyed his work as much as anybody and many's the time we have seen this clever imitator and impersonator and by all means—actor and we felt glad when the audience showered him with so much applause. As the half-wit—the youth suffering with mental aberration caused by seeing his brother drown—who is about to be dragged off to the country farm Rosener contributes a gem to vaudeville. It's a worthwhile characterization that convinced one he could walk into a Broadway show and more than make good. Then as the tough kid of the school making a "wise cracking" speech, with make-up to enhance its characteristic value Rosener delved into a different style, his mimicry showing marvelous versatility and it was capably done. But the crowning climax was his Grand Army man. The clothes, the facial delineations, the mannerisms, the soliloquies, the funny remarks that were exceptionally funny and kept the house in an uproar. Rosener is great—great for vaudeville and that's all there is to it. MARK.

Charles King a Singing Single

Charles King is doing a single, the "Co." consisting of a pianist who accompanies Mr. King during his routine. The act is in "one" Mr. King opening with a number concerning the craze for bobbed hair followed by *We Call Them Mothers Down Here*, *Spanish Love*, *I Miss My Mammie's Kisses* and closing with *Because We're Not Outside the Law*. The turn is very ordinary, in fact much too ordinary for a man of Mr. King's reputation, it being far inferior to anything he has ever been identified with. GILLESPIE.

Beth Beri Appears in Pleasing Act at the Palace

Beth Beri is a dancer and a good one. She is at the Palace this week in her new turn, which is enlivened by *Jay Velie* and *George Clifford*, one more of a dancer than anything, while the other displays a good tenor voice, the latter also being a pianist. The two men render every kind of assistance, even sharing in several of the dancing routines. Miss Beri has

a charming appearance, isn't afraid of work, and is an artistic dancer. Notwithstanding a fall during her opening Monday, she returned and went on to a big hit. There are songs, the piano boy singing *Her Eyes Have Told Me So* to applause. All told, the act went over to a large-sized favorable report. It is snappy and full of personality through Miss Beri's pep and individuality. MARK.

The Four Hassams Are Lively Ground Tumblers

Closing the show at the Palace this week are the *Four Hassams*, who specialize in a lively routine of acrobatics familiar to the Arabs, who dote on ground tumbling. Attired in specially designed costumes, the *Hassams* open with some three- and four-high "stands," the pyramid building leading to a series of Arabics, handsprings, somersaults, whirls, cartwheels and whatnot. The four men are hard workers and have a fast, snappy routine. They did well in the final spot at the Palace. MARK.

Ed. Gallagher and Joe Rolley Reunite for New Vaudeville Tour

Ed. Gallagher and Joe Rolley went out of vaudeville to appear with G. M. Anderson's "Fivolities of 1920." Then they returned to vaudeville and then split partnership. When Johnny Collins took up the agency game he persuaded Ed and Joe to get together again. So they are at the Palace with the "Palm Beach" turn they did with the Anderson show, only they have inserted some new gags. It was late Monday afternoon when Rolley wheeled the smart-looking Gallagher into view in a rolling-chair. Then followed a merry line of patter, with the finish having Rolley playing the harmonica and doing an eccentric soft-shoe dance. A positive hit and a big one, despite the late position. MARK.

ONCOMERS

Individuals of the theatre whom *Dramatic Mirror* and *Theatre World* hail as very well worth watching!

WALTER ROSEMONT
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
HOWARD LANGE
S. HARRY IRVINE
EUGENE WARD
EDITH KING
LEILA BENNETT
ALBERTA BURTON
GUSTAVE ROLLAND

BIG COMEDY BILL AT THE COLONIAL
William and Gordon Dooley Headline Program

The Colonial has another big comedy bill this week, topped by William and Gordon Dooley in "The Two Vagrants," by Edgar Allan Woolf and Harry Carroll.

Camilla's Birds opened the show to generous applause and appreciation. The act is elaborately staged with black hangings that form a striking background for the pure white cockatoos. These remarkable birds perform many difficult feats, acrobatic and comic, with very little prompting. The act is one of the best of its kind.

Bartram and Sexton with expansive smiles and a great deal of yodeling, sang a snatch from *Pagliacci* and switched to *Whispering*. *Feather Your Nest* was rendered pianissimo and none too well. *The Japanese Sandman*, with a bit of *Poor Butterfly* sandwiched in for good measure, pleased the majority.

Ethel MacDonald's bright satire "Milady's Busy Day," with its novel shadow pictures of her costume changes, proved interesting. She sang *Shopping Blues*, *It's All Over Now*, and *Sweet Marimba*. The act went over very well.

Burns and Frabito in "Shoos," an Italian dialect duologue, burst a few balloons and threatened a blood vessel singing *Drifting Apart* and *Paletena*. Their patter went big, and the adoring gallery gods stamped for more.

John B. Hymer in his own sketch "Tom Walker in Dixie," which almost ought to be called "Come On, Red," gave an interesting portrayal of an old Southern darkey who read "Faust" and dreamed he was selling his own soul to the devil. The sketch was amusing and exceedingly well done. The supporting cast was good, particularly the "Devil" with his hollow haunting laugh, and little "Annabelle Lee." (What a wonderful chance for a song plug—which we momentarily dreaded each time little Annabelle hove in sight with her basket of flowers.)

After intermission Ernie Ream, evidently fresh from the London Music Halls, sang lovingly about his baby grand piano and yodeled. New York appeared indifferent to London's wit and humor, and the Colonial-ites were somewhat baffled, not to say bored.

William and Gordon Dooley get over some of the funniest stage falls ever. They appear as "bums" in a court-room scene, and the subsequent scenes show how they got that way. Starting as electricians they demolish everything breakable in the room where they have been sent to install new wiring. Then they appear as actors in an Elizabethan drama, and finally join a Russian ballet. Each of the burlesques is done in a spirit of high travesty and with much slapstick art. Arthur Hartley adds considerably to the act with some good singing and an Ed Wynn-ish monologue. Helen Patterson is pictorial at all times, and displays generous talent and care free limbs in her oriental dance number. The chorus is pulchritudinous and peppy.

The *Freehand Brothers* closed with high grade gymnastics. CONN.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Kool-Em-Off	} Anna Chandler
Oh, Scandinavia I Love You	
Sweet Marimba	} Ethel McDonough
It's All Over Now	
Feather Your Nest	Bertram and Sexton
Her Eyes Have Told Me So	Beth Beri Co.

TANGUAY DRAWS RIVERSIDE CROWDS
Cyclonic Comedienne Displays Former Energy

Eva Tanguay is at the Riverside this week. The famous comedienne is proving the same old box office card as of yore and she opened the uptown engagement with that celebrated reckless "I Don't Care" mannerism that resulted in one of her characteristic Tanguay hits. The new material and the new gowns made Miss Tanguay loom up like a new Tanguay, and went after the Riverside crowd with hammer and tongs, working hard all the way and displaying the pep, charm and vivacity for which she has become famed.

There were plenty of songs and plenty of comedy and enough "singles" to supply several bills. This list included Miss Tanguay, the headliner; Margaret Taylor, Craig Campbell and Joe Cook.

Miss Taylor scored nicely, having the opening spot, but making the best of it with Ryan and Bronson following and making a favorable impression. Scanlon, Denno and Scanlon danced like clockwork collectively, and also made a hit individually with their capably-conceived routine.

Bert and Betty Wheeler turned loose their comedy fol de rol and the returns were never in doubt. Bert kidded all the way and the Riverside folks laughed heartily. Betty's singing was applauded.

Craig Campbell closed the first part with his usual artistic vocal performance, his numbers giving his splendid tenor voice full play, with encores demanded.

Joe Cook sailed right in after the rest period and worked up the kind of laughter which his versatility calls for, and he was a large-sized comedy hit.

Tanguay was next to closing and held the "spot" effectively. She was in good shape and never let up for a minute with her inimitable style of entertainment.

The show was closed by Alexander Brothers and Evelyn with a lively, clever and interesting routine of tennis ball juggling. MARK.

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Page Johnny O'Connor!

EVER since Ballington Red Gown rocked Little Red Riding Hood to sleep with a battle cry that if she didn't go to sleep the goblins or the wolves would make a square meal out of her little form there has been superstition within the stage ranks. And the same goes

For Vaudeville Tradition

and, while there are many who stoutly maintain they are not one bit superstitious, yet it is a dollar against a cigar coupon that you couldn't get any of them to walk under a ladder for a route stretching from Wolpin's to the little eatery in Medicine Hat.

And on top of the superstitious beliefs that hard luck, misfortune or accidents will come if certain traditional beliefs are given impetus, there is a feeling that if one thing happens there will be three in a row. Sometimes the individual strikes the three-in-a-row, sometimes the bill upon which he or she may be playing.

It happened at the Palace this week. The show opened Monday with *Mme. Hermann's* feathered assistants showing utter disregard for the written law that governs their actions when in stage action. Then came word that *Robert Emmett Keene* was ill and could not go on.

This was followed by an accident to *Beth Beri* as she was dancing during the middle of her turn. When near the footlights and doing a bend

Her Foot Slipped

and she skidded into the electrics. One glass popped like a pistol shot at *Miss Beri* and she disappeared off stage for an instant, only to reappear and go through the number.

Thus a set of accidents marred the bill and added another notch of belief that there is something in superstition after all. One hears a lot about superstition, yet one does not have to look up the strange doings of the wild men during Henry M. Stanley's travels to give weight to the belief that if this or that happens the hunch follows that Old Man Bad Luck is camped upon your trail.

It beats all what hustle and bustle will do.

Young Johnny Collins

has been going like Man o' War in getting "big time" acts for the Keith and Orpheum circuits. Now we hear that Johnny has gotten hold of *Annie Abbott*, the famous mystic, a celebrated woman who years ago appeared at Hammerstein's old Victoria Theatre and proved a great drawing card, and has prepared a big special turn for vaudeville with the celebrated lady to open shortly in New York. Meanwhile *Miss Abbott* has been getting loads of newspaper attention in the New York dailies, and all this, of course, is helping *Johnny Collins* in bringing *Miss Abbott* into stage fame again.

Miss Abbott is said to possess all the wonderful Power and Mysticism

of former years, and that she brings some new feature into her new offering. That the turn will be worthy of "big time" consideration is an assured fact with Johnny handling the engagement, as Johnny has booked "big time" acts for years prior to his present office connection with *Alf. T. Wilton*.

Some Harlem wag—perhaps he lived in Brooklyn or the Bronx, we know not and care less—once tossed the merry phrase that "blood is thicker than water," for it's a moral cinch that he didn't refer to the present "hooch" that is thinner than water.

Broadway each year sees brothers—real, honest-to-heaven brothers—working together in vaudeville or shows or doing different acts. There are the *Six Brown Brothers*—at least four of them came from the same stock—with the *Fred Stone Show*. There is *Willie and Eugene Howard* with the *Shuberts*. And the *Dooleys*, *William*, *Johnny* and *Gordon*. *Bill and Gordon* are now with a big act in vaudeville, while Johnny is preparing a return to the "two a day." And there are others, but these will do by way of showing that we know what we are writing about. Now comes the report that *Eddie Cantor* has groomed a younger brother for vaudeville and that he can at least give an imitation of *Eddie*, and, being a real, flesh-and-blood relation, can at least get more money than he can being a life guard at Rockaway Park. It may be *Far Rockaway* or *Arverne*, but anyway the *Cantors* have lived down that way summer after summer, and *Eddie* used to commute. As to brothers and sisters taking up stage work, that is another story later on.

We just gotta make a comparison

At This Point

regarding a bit of info we picked up along the "Big Alley" the other day. We met some vaudeville cutups, and during the little gabfest learned that



Here's *Buster Keaton* telling *Marcus Loew*, head of the *Metro Film Corporation*, through which *Keaton* releases his comedies, to "keep off his own grass." *Loew* is trying to figure out just what the entire thing is about

the price of rehearsal halls had gone up in the same balloon with apartment rents. About a year or so ago one could get a whole hall for \$5 a day. Now a three-hour session in one room brings three bucks. Can you beat that? Why a two-weeks' rehearsal at that figure would have an act in hock for the rest of its anticipated booked life.

The high cost of rehearsals has also hit the legitimate field, with producers groaning every time they size up the bills for the hiring of halls and rooms for rehearsals. And there is no admission fee, so it is marked up to the debit side of the ledger.

One man figured out that he could charge admission and make money. But that might let the critics in, and he didn't care to influence their regular reports. Sometimes the rehearsals are funnier than the laid-out comedy scenes.

IS THAT SO!

William B. Friedlander is reviving his act, "Cave Man Love." *Jack Weiner* is looking after the bookings.

Lillian Berst is getting ready for a return to vaudeville. She has been quite ill. She last appeared with the *Anatol Friedland* act.

We hear *Ralph Herz*, who lives in Forest Hills, is reading a new play. He can play vaudeville any day he sees fit.

Dave Stamper, the song writer, is in vaudeville. He withstood the gaff as long as he could. He has a lady partner and his own music to keep him company.

The *Reynolds-Donagan* Troupe is in Europe, with *Earle Reynolds* showing the natives overseas how skating acts can get big money as well as land a lot of regular publicity.

Ethel Levey's appearance at the Palace next week is exciting all kinds of comment. It has been many years since the clever English comedienne has appeared in the States.

Which reminds us that *Ella Shields* and *Alice Lloyd* are also back from London to fulfill vaudeville routes.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

Henry Miller Opens in "Richard Savage" in Rochester Supported by *Arthur Elliott* and *Florence Rockwell*.

"The Burgomaster" Opens at the Manhattan with *Henry E. Dixey*, *Knox Wilson*, *Raymond Hitchcock*, *William Riley Hatch*, *James T. Kelly*, *Ada Deaves*, and *Zelma Rawlston* in the Cast.

Margaret Anglin and *Chas. Richman* Appear in "Mrs. Dane's Defense" at the Empire.

Viola Allen Opens in "In the Palace of the King" at the Republic.

Charles Frohman Presents *Julia Sanderson*, *Donald Brian* and *Joseph Cawthorne* in "Sybil" at the Liberty.

E. H. Sothern Revives "David Garrick" at the Booth.

"Bunny" Is Produced at the Hudson with Cast Including *Lewis S. Stone*, *Hilda Spong*, *Gypsy O'Brien* and *Henry Stephenson*.

Mary Pickford in "The Foundling" Is Released by Paramount.

Anita Stewart and *Earle Williams* Appear in "My Lady's Slipper" for Vitagraph.

In the Song Shops

By Mark Vance

Jos. W. Stern Reported Busy—William Friedlander's Success—Jack Mills' Activities—Waterson-Snyder & Berlin Buy a "Natural"



LEO LEWIN

Who has held only two positions in the eighteen years he has been in the music publishing business. For the past ten years he has been professional manager for Waterson, Berlin & Snyder. A year ago all the composers got together there and wrote "Desert Dreams," signing his name to it, and made him a Christmas present of it. Mr. Lewin made "Margie" in one week, which is a record. He is now working on "Bright Eyes" and "Make Believe," which promise to be even more successful than "Margie."

Up and down the justly-famed "Tin Pan Alley" flits word that Jos. W. Stern, the well-known music publisher, whose interests in the Stern Company at 102-104 West 38th Street were disposed of to Ed. W. Marks and who now heads the Marks Music Company, is not retiring from the game but on

The Other Hand

is going to dig deeper into the publishing mire by organizing a new company under his sole direction. It is rumored that Mr. Stern has his eyes and ears open for a good location in or near Times Square.

Over at the Jack Mills offices

There Is High Glee

over the fact that a new fox-trot by Lou Gold, Sidney King and Eli Dawson, entitled *Mazie* is not only running like an express train in point of sales, with Louis Cohn, Mills' new sales executive, declaring that it is one of the amazing "hits" of the new year. Announcement has just been made by Mills that a national and trade journal advertising campaign has been planned for the United States and Canada by Milt Hagen, the hustling and enterprising exploitation expert of the Mills office. Three "naturals," namely *Mazie*, *Cuban Moon* and *Sweet Mama* (Papa's Getting Mad) have been chosen as the leaders for the campaign and these three sure-fire boys will be pushed to the limit. *Cuban Moon* has already been placed upon every phonograph rec-

ord and piano roll in the United States. *Sweet Mama* is in great demand by vaudevillians, with many "big time" acts using it as a featured number.

Over in the T. B. Harms office

We Hear That

the "hits" of the musical comedy success, "Pitter Patter," written by William B. Friedlander, are receiving a tremendous sale throughout the city and country. Among the numbers are *I've Saved A Waltz For You*, *Pitter Patter*, *Meet Your True Love Half Way*, *Wedding Blues*, *Bagdad of the Subway*, *Jazzing It Up In Havana*, *You Can Never Tell*, *I'm A Bachelor* and *Since You Came Into My Life*. Although the big show "Frvolities Of 1920" is no longer within call of New York, Friedlander's tuneful music is still in demand. All the numbers of this show are published by the Jerome H. Remick Company, namely *What Is Love*, *Peacock Alley*, *Music, Cuddle-Uddle*, *The Farmerettes*, *In A Garden Of Eden For Two*, and *On A Moonlight Night*. Friedlander, since coming to New York from Chicago, has been a success from the start with his songs, both for vaudeville and musical comedy. He has just formed a new producing association with L. Lawrence Weber and while a number of dramas and comedies will be produced, all of Friedlander's new music will pour through the

New Producing Channel

From vaudeville we recall such pleasing numbers as *Sleepy Head*, *It Takes A Lot Of Jack To Keep A Jill*, *Kill It With Love* and *I Can't Get Along Without You*, all sung by Whiting and Burt; *Mignon* and *Beautiful Girls*, by Cranston and Lee; *You Taught Me The Way To Love* and *Dixie Girlie For You* and *Me*, sung by Sheila Terry; *I'm In Love With You*, from the "Cave Man Love" act; as well as the biggest hits of the former vaudeville

Best Selling Music Rolls

Q-R-S—Margie and Whispering. REPUBLIC—Avalon and Margie.

offerings as well as revues that Nan Halperin has been using, including *The Ragtime Wedding March*, *The Youngest of the Family*, *High School Graduates*, *The Bridesmaid*, *Clothes*, *The Divorcee* and *The Military Wedding March* ("Frvolities"). We might go on and use reams listing Friedlander's

hits. He wrote all of the well-known tabloids, "The Four Husbands," "Reckless Eve," "The Night Clerk," "The Suffragette Revue," and the popular "Sweeties," "Extra Dry" and "Cave Man Love," etc. Hard work and William Friedlander are synonymous. Offers to write shows for different New York producers have poured in by the dozen since the Broadway success of his "Pitter Patter."

Best Selling Sheet Music

FOX TROTS — Whispering, Sherman-Clay; Margie, Waterson, Berlin & Snyder.

BALLADS — Alabama Moon, Sam Fox; Old Pal Why Don't You Answer Me? Waterson, Berlin & Snyder.

The Maurice Richmond Company no sooner

Label "Make Believe"

as a song hit than Waterson-Berlin & Snyder take it over for their topical song catalogue. According to Jack Robbins, who is said to rave only over "naturals" that Jack was plumb loosed upon the effect of *Make Believe*. The lyric is by Benny Davis and the melody by Jack Shilkret. So the new number which has a "pretty little swing" and was composed by the popular pianist of the Little Club is now in for long life and prosperity.

IS THAT SO!

Pete Wendling is one of the busiest men in New York. In addition to writing several new songs, banking royalties upon some of his former hits which include *Oh What A Pal Was Mary*, etc., making rolls for the Q-R-S and keeping in good health Pete is highly elated over the success of his cigar—the Pete Wendling smoke—which is not only having a regular, ready sale but is being smoked by all the boys along Broadway.

Rose Of China, the Riviera's big hit, is now featured on the Ziegfeld Roof by Delyle Alda.

Evangeline is the title of a new number that Charles K. Harris declares is a surefire hit.

La Brenda is a new number fresh from the Riviera catalogue. It was written by Charles Finney, Donald Heywood and Jimmy Altieri, a trio of Chicago boys who have obtained big success in the songwriting field. *La Brenda* is a Spanish fox-trot and mighty popular with the Chicago orchestras.

Billy James, songwriter, who has been playing the piano for Bobby Heath in vaudeville, is now attached to the forces of Jack Mills. He, Victor Nurnburg and Milt Hagen are cojointly grinding out some new hits. *On Your Knee* is one that Billy and Heath wrote and which they have been using in vaudeville.

Eli Dawson, who has written songs, has joined the

New York Cast

of "Welcome Stranger."

Strut Miss Lizzie is a corking number turned out by those prolific colored writers, Henry Creamer and Turner Layton.

Rudy Wiedoeft, some pumpkins as a saxophone player and maker of "mechanicals," has just written a new number that is gaining popularity through a mysterious channel. It is entitled *What Is It?* and nobody along Music Row knows who is publishing it or who has a string tied to it. Any way it is out and all the big orchestras are playing it. The orchestrated sheets were sent to the leaders and the number having a regular tune has been put into play.

Alhambra Moon is the title of a new song that has words by George B. Seitz, the well-known picture director, and music by William A. Sullivan. The number is dedicated to Seitz's film production of "Rogues and Romance" that is being distributed by Pathe. Seitz holds the copyright to the song.

Johny Black is writing a number of new songs, among one that is des-

Best Selling Records

COLUMBIA—Fox Trot, I Love You Sunday (A3306), Ted Lewis Orchestra; song, All She'd Say Was Umh Hum (A3319)

EDISON—Fox Trot, Margie (50717) Dell Robbia Orchestra; song, In Old Manila (50704) Bessie Lane Shepard and Lewis James.

PATHE—Fox Trot, Coral Sea (20482), Duane Sawyer's Orchestra; song, Mandalay (22481), Charles Hart and Elliott Shaw.

VICTOR—Fox Trot, Grieving For You (35703), Paul Whiteman's Orchestra; song, Feather Your Nest (18708), Albert Campbell and Henry Burr.

timed for special presentation in the Greenwich Village "Follies." It is entitled *Marimba*.

At the Palace last week Bob Hall was given the name of President Wilson as one of the subjects to be worked into his "impromptu song" routine and the tune *Tired of Me* to be used with the Wilson name. There were other subjects but at the end of the song Hall sang "President Wilson Says I Guess They Are Tired of Me." It caused much laughter.

Milt Hagen, after an absence from New York due to business on the Western Coast, is again familiarizing himself with the electric light signs that have bobbed upon Broadway since he left.

Fashions From the Footlights

By Mlle. Rialto



Photo by Old Masters

MADGE KENNEDY

Where is the woman who would object to being "Cornered" if she, like Miss Kennedy, were wearing this frock of

black Pussy Willow Crepe Meteor with a fillet lace vestee that threatens to serve as an apron for the puffed peplum?

IT was just last season that *Ann Andrews* set the early Spring fashions with a group of charming and original gowns in "The Hottentot." Consequently when her name was listed in the cast of the very amusing "The Champion," big things were expected of her sartorially among the large portion of feminine theatergoers. And, while her gowns in this particular play are in no way spectacular, or unusual in design, they are all very striking—and beautifully worn. *Miss Andrews*, being a slim and rather stately blonde, wears her clothes with a good deal of distinction. Particularly good to look at was an evening gown

Lending Slim Lines

and fashioned more or less upon the "sheath gown" of several seasons past. This was of Nile green pussy willow—an exquisite material. The hips were slightly accentuated by graceful draping, while the folds which wrapped around the figure fell open in sheath effect in front. A slight train, falling in narrow lengths, came in panel design from the shoulders. A draped bodice revealed soft folds of white chiffon in front, while an unusual color combination was achieved by

Graceful Drappings of Tulle

in a soft and lovely shade of French blue. This airy tulle fell from the shoulders to the end of the train and made the gown very charming. Slippers of green satin and hose to match carried out a pretty effect in coloring. Another frock worn by *Miss Andrews* was just the thing for Palm Beach mornings, or for our own summertime to come. It was an

Appropriate Morning Frock

of all white, relieved of blankness by a string of jade beads which came to the waistline. The waist was simply designed, with short sleeves and rounded neck, while a draped skirt was made to criss cross twice in front, while the back was finished with a loose panel which hung to the bottom of the rather long skirt. This is quite a charming model for a simple frock for summer wear and one which should appeal strongly to the tall and slender type. It was particularly becoming to *Miss Andrews*. In the final act a bit of daring color was revealed in a

Draped Scarlet Velvet

dress for evening wear. A long basque waist was most becoming, while the short sleeves and low, square neck were unusual features in a really distinct evening gown. The skirt, shirred on to the low waistline, was draped in familiar sheath lines and finished in the back in a long court train which hung from the low cut shoulders. At the low waist a corsage bouquet in dull autumn foliage lent a distinctive note. Slippers and stockings in the same scarlet shade completed the costume. *Miss Andrews'* gowns are by *Harry Collins, Lucile and Thurn*.

Rosalind Fuller, a pleasing young person, wore several frocks of girlish appeal. The first, in that new and becoming deep coral shade, was particularly becoming to the bobbed haired Miss Fuller. It was of heavy georgette

Designed Along Simple Lines and suitable for the sub deb. A snug little waist was attractively decorated by a round and youthful collar of the same material, while short sleeves added to the simple note. A skirt, decidedly short, was finished with a scalloped bottom and made full in outline by the two side ruffles. A sash of coral taffeta tied about the waist and tied in a bow at the back.

Another Summer Frock of French blue linen was indeed charming. It, too, was a girlish little model and one which could be easily copied. In this dress, too, the waist was plain and rather snug, with a slight ruffling about the neck, and at the edge of the short sleeves. But the distinctive part of the frock was in the deep hemstitched hem and in the double rows—five of them—of narrow ruffling which ran horizontally around the skirt up to the slim waistline. This indeed is a frock to be remembered by the summer girl. Charming, too, was

A Youthful Evening Dress of heart of orchid chiffon and pussy-willow satin. This possessed a short underskirt of the satin, over which fell an open tunic of several thicknesses of transparent tulle in a slightly paler shade of orchid. This tunic reached the bottom of the skirt. The bodice was made over a tight under piece of silvery material, while the orchid chiffon was draped across the shoulders and down each side.

A Bit of Floral Trimming added an effective touch across the front of the bodice, while a girdle of orchid ribbon tied snugly about the waist and finished in a graceful bow at the back.

Desiree Stempel, as a sprightly French girl, wore several frocks, all in good taste, which however, with one exception, lacked distinction. This one evening dress was in

Pale Orange Chiffon and was indeed a lovely thing. It, like Miss Andrews' gowns, was of the draped variety, and relied upon its effective placing of folds for its charm. In this case, a draped waist, cut with fairly low shoulders and trimmed with folds of chiffon in the same shade, had a slimly designed skirt which wrapped about the figure most becomingly. It proved a decided attractive shade of frock for a real brunette, such as Miss Stempel.

Lucy Beaumont, as an Englishwoman of the aristocracy, wore several gowns of pleasing nature, but without distinctive style. Her first appearance was made in a black satin gown over which was hung an open tunic of lace, rather full and long, while a plain waist also was trimmed with the same lace.

Miss Stempel's and Miss Beaumont's gowns were by Lucile, J. M. Gidding and Chanlers of Boston. Other modes were by the Vogue Costume Company.



Photo by Old Masters

ALLYN KING

It's evident that Miss King of "Ladies Night" is looking for some one, some appreciative soul who will recognize the charms of this Jeanne gown of white Thisdu, gay with orange em-

broidery, and a sash of white grosgrain ribbon fringed in orange. And then to top it all there is the Crofut & Knapp hat crowned in Mallinson's gros de Londres and brimmed in angora

"BUNTY PULLS THE STRINGS"**Goldwyn Films Delightful Scotch Comedy**

Adapted by J. G. Hanks and Charles Kenyon from the play by Graham Moffat. Directed by Reginald Barker. Released by Goldwyn.

Tammas Biggar.....	Russell Simpson
Bunty Biggar.....	Leatrice Joy
Bab Biggar.....	Cullen Landis
Jamie Biggar.....	Casson Ferguson
Eelen Dunlap.....	Edythe Chapman
Weelum Sprunt.....	Raymond Hatton
Susie Simpson.....	Josephine Crowell

To the many theatre-goers who saw the inimitable Bunty on the stage and have been chuckling over her ever since, Goldwyn's film version of Graham Moffat's little Scottish play will be a welcome bit of film entertainment. To those who were not fortunate enough to see the play, the picture will introduce them with equal delight to the whimsical Scots whose family troubles cause all the amusement.

Reginald Barker is to be highly commended for the way he has retained in its freshness and simplicity the atmosphere which surrounds the story and supplies so much of its charm. The settings are as quaint and picturesque as any Scotch village could be, and the players seem to have been born and bred among the

thistles and heather and bluebells and all the other varieties of famous Scotch vegetation.

The story itself is too well known to bear repetition. How the little daughter of Tammas Biggar straightens out the tangle that results from her brother's embezzlement of a hundred pounds and in her efforts to smooth things out brings about her own and her father's romance, is told with a light grace that is most intriguing. And there is an occasional sentimental tear, also, to soften the comedy strain.

Leatrice Joy as Bunty leaves nothing to be desired. Her personal beauty and her gift of delicate comedy make her characterization exactly right in every detail. Russell Simpson wins high honors in the role of Tammas. His work is sincere and consistent and full of variety. Raymond Hatton makes a likeable Weelum and Edythe Chapman does fine work as Eelen.

The photography and lighting are admirable, and the pictorial qualities of the production are of an exceptionally high order. **KELLEY.**



Above, Russell Simpson as the irate Tammas Biggar in Goldwyn's screen version of the charming Scottish comedy, "Bunty Pulls the Strings," speaks some harsh words

At the top of the page, Leatrice Joy is such a thoroughly delightful Bunty that it doesn't seem at all strange that she can manage other people's business for them

At the right, one of those very awkward social accidents that cast a blight over a whole evening is taking place, and no remedy seems possible in the circumstances



"BLACK [BEAUTY"**Vitagraph Gives Immortal Story a Fine Production**

Adapted by Lillian and George Randolph Chester from the novel by Anna Sewell. Directed by David Smith. Released by Vitagraph.

Jessie Gordon.....Jean Paige
Harry Blomefield.....James Morrison
Jack Beckett.....George Webb
Derby Ghost.....Bobby Mack
Squire Gordon.....John Stepping
Lord Wynwaring.....Leslie T. Peacocks
Lady Wynwaring.....Adele Farrington
John Manly.....Charles Morrison
Mrs. Gordon.....Mollie McConnell
George Gordon.....Colin Kenny
Flora Gordon.....Georgia French
Vicar Blomefield.....Robert Bolder
Mrs. Blomefield.....Margaret Mann
Farmer Grey.....George Pierce
Fat Bailiff.....James Donnelly
Lean Bailiff.....Robert Milasch
Black Beauty.....Himself

David Smith and his production of "Black Beauty" is another milestone of achievement in the history of motion picture making. It discards everything smacking of mediocrity in its striving to create something worth while, to attain something new and productive as a bigger and broader standard for followers. It is to accomplishments such as this that we owe the rapid progress of photoplay production of the last two years.

"Black Beauty," the autobiography of a horse, as it was beautifully conceived by Anna Sewell a little over forty years ago, has been permanently made to live as it has never lived before; and up to the present time it has been read wherever books are read. It has been graphically told, due to the splendid efforts of Lillian and George Randolph Chester, who have ingeniously woven what they so delightfully call an "inside story," together with the history of the horse.

It is a picture that has much of pathos in it and much of gusto. It will wring the hearts of many and make them laugh withal. It will instill a new bond of sympathy where that emotion was latent. It will breed a new thought for the animal of burden, so-called, bring a new consideration into the lives of all who will have the good fortune to see it, spread a greater hope for greater understanding of man for man. In short, it is a masterpiece, and will do the good work of all masterpieces in making the world better for their advent.

The photography is truly wonderful and will be the cause for many an "ah" and many an "oh" of astonishment and admiration. The editing has retained the atmosphere of the book. The continuity has been prepared with the greatest care. It is because of these that it will cause a sensation throughout the country.

There is no need to repeat a story that has become so famous. The human story that has been inducted into the original plot does not make any infringement on the author's theme. It lends a bigger sympathy and gives it a larger appeal. Jean Paige, who plays the lead is excellent, and is capably supported by an intelligent cast.

The spirit of the period has been reproduced with charming effect, and Miss Paige herself is so much a part of it that it is hard to realize that she is not actually of it. There is a thrilling race, too, which is exceptionally well done. MARGOLIES.



Above, Black Beauty, all dressed up in a spring coat, carries a light load about

At the top of the page, Jean Paige as she appears as the charming heroine of "Black Beauty" (Vitagraph)

At the left, James Morrison cherishes an ardent passion for Jean Paige and tries to tell her so

Below, Jean Paige supports her mother's urgent plea by a look that no man on earth could resist



At the left is the famous steed whose history forms the background of the famous novel, "Black Beauty," and of Vitagraph's exceptional motion picture version of it



"THE INSIDE OF THE CUP"

Paramount Has Big Feature in Winston Churchill Story

A Cosmopolitan Production. Presented by Famous Players-Lasky Corporation. From the novel by Winston Churchill. Directed by Albert Capellani. Scenario by George Dubois Proctor. Released by Paramount.

John Hodder.....	William P. Carleton
Eldon Parr.....	David Torrence
Alison Parr.....	Edith Hallor
Preston Parr.....	Jack Bohn
Kate Marcy.....	Marguerite Clayton
Mrs. Garvin.....	Richard Carlyle
Wallis Plimpton.....	Margaret Sedden
Ferguson.....	Albert Roccardi
Beatty.....	Frank A. Lyon
Kate.....	Henry Morey
Garvin's Child.....	Irene Delroy
	George Storey

As a novel "The Inside of the Cup" had a wonderful sale. This story which deals with a church theme from the start and ends with the rector Hodder finally deciding to clean the inside of the cup, holds keen attention throughout. The Paramount company is showing the Winston Churchill story at the Criterion, where it is proving quite a drawing card.

Edith Hallor plays the role of Alison Parr. Throughout she was excellent and handled her big scenes most effectively.

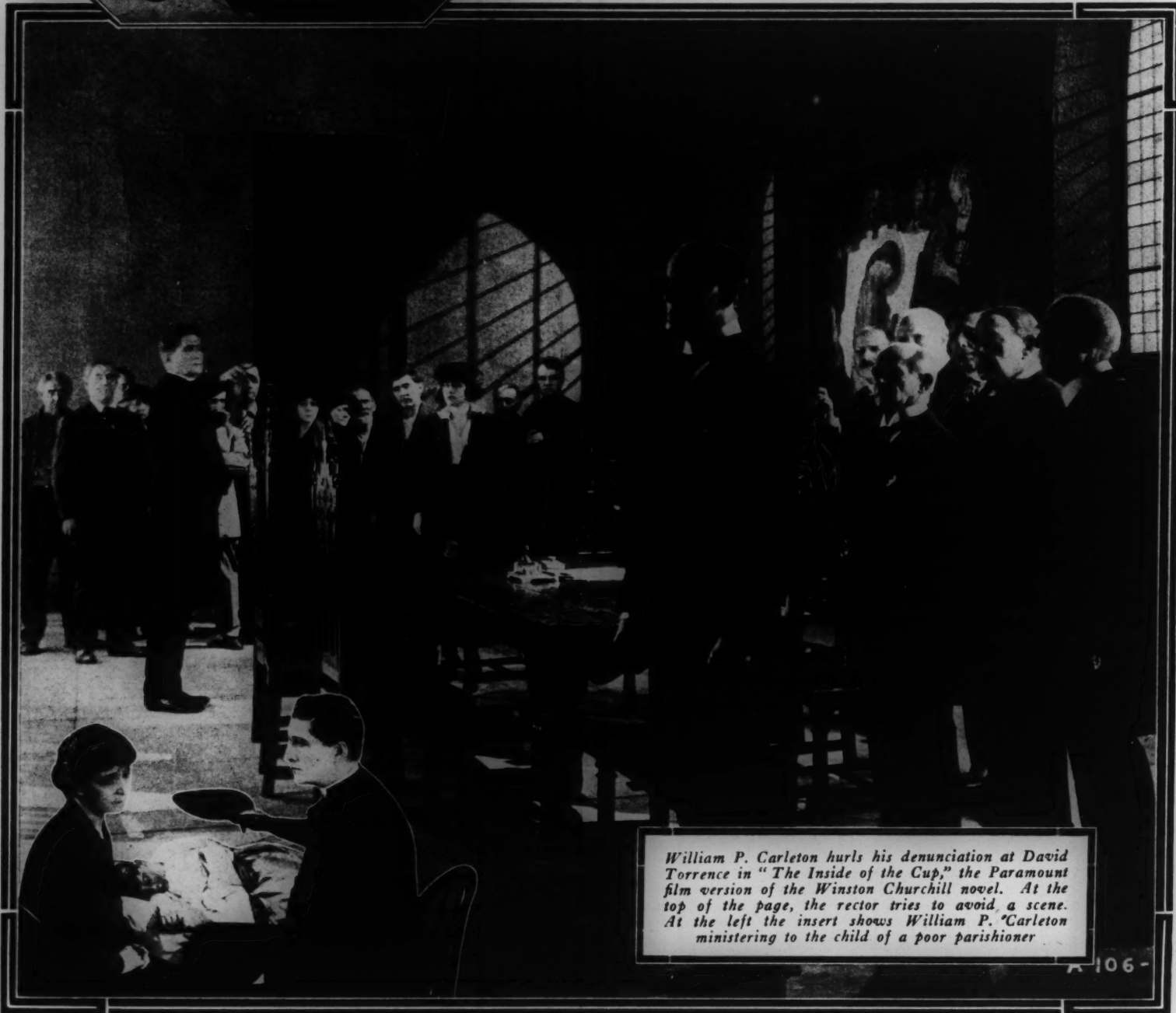
Mr. Carleton does exceptionally well as the rector who is called from

a little village church to one of the biggest in the biggest of cities and is called upon to take care of some of the principal climaxes. He has a commanding presence.

Jack Bohn is the son. When his father attempts to prevent his marriage to the girl of his choice—a working miss who lives amid humble surroundings—he tells his parent that he will go out and drag the name of Parr into the mire. Bohn goes through the transition of the rich boy to the derelict splendidly and holds up his role with credit.

David Torrence deserves special mention for his characterization of the rich old man who sees his family disrupted and his church ideals shattered through the working of ends that are not good, and when he dies he is gratified when his missing loved ones show up at his bedside.

The "Inside of the Cup" has a powerful lesson and as presented by the Paramount film sends home the moral with a bang. It is impressively done and carries the theme at high tension. VANCE.



William P. Carleton hurls his denunciation at David Torrence in "The Inside of the Cup," the Paramount film version of the Winston Churchill novel. At the top of the page, the rector tries to avoid a scene. At the left the insert shows William P. Carleton ministering to the child of a poor parishioner.

The Broadway Picture Shows

THE STRAND

George Arliss Makes Film Debut in "The Devil"

The shocks of doom, the shades of hell, the scenes of Gehenna—all of these the patrons of the Strand Theatre will be afforded this week.

The overture commences a devilish good evening with a delightful rendition of Boito's "Mefistofele." Carl Edouarde and Francis W. Sutherland will act sponsors for the enjoyable moments this number is inevitably bound to give during the week. The Strand Topical Review brings back the mercenary, everyday life as it is going on outside the theatre.

Then there is the prologue, "Mefistofele Aria," by Boito as interpreted by Sergastchinko Ballet. The color scheme of the setting is alone worth while seeing in addition to Fernando Guarneri's pleasing baritone.

But this is only the prelude to the feature of the bill, "The Devil," as played by George Arliss. The picture bears a moral: Beware whom you make your friends; do not have too much faith; and evil can never overcome the Truth. The story has been well written, the continuity well adapted, and the photoplay well directed. George Arliss gives a splendid portrayal of the devil and it doesn't take long before his smile begins to give one the creeps.

A Hall Room Boy Comedy, "A Dog-Gone Mixup," balances the program and brings in the many laughs where the feature rings in the shivers and shudders.

The curtain rang down at the end of the program as the organ gave a solo of the *Pilgrim's Chorus* from "Tannhauser" by Wagner.

MARGOLIES.

THE RIALTO

Film Romance and Spanish Melody Adorn Program

There is not a dull moment at the Rialto this week, for the entertainment arranged abounds with romance, novel melody and gaiety.

"Something Different," a Realart picture, proves a very suitable starring vehicle for pretty Constance Binney, who is the heroine of a most delightful romance of two continents. Constance plays the role of Alicia Lee, a society bud, who, bored by a fat but rich lover, goes to Central America in quest of "Something Different." Many exciting things occur, a revolution, a Governor's ball, and the great adventure, love—love deferred and love realized.

The overture, Nicholas Rimsky Korsakoff's *Capriccio Espagnol*, proves a delightful musical novelty, as played by the Rialto Orchestra. The Spanish theme of melody is sustained by Edoardo Albano, the much-liked baritone, singing Landon Roland's *Serenade Espagnol*, with his usual fine artistry.

Grace Hoffman, too, is very pleasing, singing Proch's difficult *Theme and Variations* with ease and grace.

There have been many laughable Mack Sennett comedies, but it is doubtful if any of them contain so

George Arliss Makes Film Debut at Strand—Dorothy Dickson Makes Film Debut at Rivoli—Betty Compson at Capitol—Constance Binney at Rialto

many successive laughs as "Bungalow Troubles," this week's comedy offering at the Rialto. This frisky farce shows the ludicrous tribulations of a community of married folks, whose peace is disturbed by the advent of three bathing-girls.

The Rialto Magazine contains its usual brimful measure of interesting and timely events, showing the return of the three adventuresome balloonists, Kloor, Farrel and Hinton, the resumption of German shipping, and among other interesting things a Charles Urban Movie Chat and a Bray film, "The Point of View," the latter revealing some of the optician's secrets.

The entertaining bill terminates in a tuneful close, an organ solo of Rubinstein's, *Kamenoi Ostrow*, played by John Priest.

ELITA.

are Reginald Denny, Robert Schable and Katherine Emmett.

The second series of motion pictures brought back from East Africa and Uganda by the Paramount-Vandenberg expedition proved even more fascinating than the first, which were seen at the Rivoli all last week. This week's pictures show the lion hunt by the natives, as well as the native dances and other fascinating customs. Dr. Vandenberg, who spent ten years in Africa as a missionary before he undertook the motion picture expedition, speaks very interestingly.

The Rivoli Pictorial and a Mutt and Jeff Cartoon comedy complete the film part of the program.

The music program at the Rivoli this week, arranged by Hugo Riesenfeld, opens with selections from

THE CAPITOL

Betty Compson Appears as Star in Good Feature

The program prepared by S. L. Rothafel for the Capitol Theatre this week has as its feature "Prisoners of Love," in which Betty Compson makes her first appearance as a star. She first attracted attention by her remarkable work as "Rose" in "The Miracle Man," and it was then predicted that it would not be long before she would appear as a new addition to stardom.

A prologue to the feature is danced by Alexander Oumansky and Mlle. Gambarelli.

"Making Manhandlers," the third of a series of films produced by the Town and Country Films and edited by Graniland Rice, is an interesting story of the training and life of the cadets at West Point.

Another musical treat is the presentation of excerpts from "Lohengrin" which includes the *Prelude* from Act III by the Capitol Grand Orchestra under Erno Rapee, conductor; the *King's Prayer* by the Capitol Ensemble in charge of William Ast; and the *Finale* from the First Act in which the Capitol Ballet Corps participate. The scenic investiture is by John Wenger. This number serves to introduce to American audiences a new Norwegian baritone, Amund Sjovik. Miner Roberts and Caroline Cali sing the other principal parts.

The Orchestra plays the always popular *Overture* from "William Tell" by Rossini, and Mlle. Gambarelli, the premiere ballerina, dances the *Valse Bluette* by Drigo.

The Capitol Magazine, containing a fresh and spirited edition of the news of the week accompanied by an appropriate musical score, completes the bill.

KELLEY.

THE CRITERION

Good Program Accompanies Feature Picture

Hugo Riesenfeld's program of pictures and music has rivalled the feature film at the Criterion. The opening number is an overture dansant, with a ballet of nine and the Criterion orchestra, Victor Wagner and Drago Jovanovich conducting. The *Blue Danube Waltz* is the theme for dance and orchestra and its execution by dancers and players is one of the bright spots of a fascinating program. More inspiring, however, than anything on the bill except the big picture itself is the prologue, for which the stage setting was designed by Joseph Urban. It is a church interior in which the famous master of stage investiture has caught the spirit of "The Inside of the Cup" and given it a life and color that can not be obtained on the screen. The rich lights of the painted stained glass windows are a revelation of what scenic art can be. Gladys Rice, soprano, sings Gounod's *Ave Marie* in this setting. "My Barefoot Boy," a Post Nature scenic with a wire-haired fox terrier as the hero, has a continuity that would do credit to a five-reel film.

DAVIS.



A scene from "Velvet Fingers," the new serial which George B. Seitz is producing for Pathe with himself and Marguerite Courtot featured

THE RIVOLI

Dainty Dorothy Dickson Now a Screen Player

George Fitzmaurice's production, "Paying the Piper," with Dorothy Dickson, Alma Tell, George Fawcett and Rod La Roque, is the week's feature at the Rivoli. Ouida Bergere wrote the original story and the scenario.

Dorothy Dickson has been noted as a dancer for a long time. In this picture she comes to the front as an actress of no mean ability. Alma Tell, who plays the other wife, also does some very fine work. George Fawcett and Rod La Roque do their usual good work. Others in the cast

"Cavalleria Rusticana," played by the orchestra, Frederick Stahlberg and Joseph Littau conducting, and assisted by two soloists and the Rivoli Ensemble. Antonio Rocca is the tenor and Miriam Lax the soprano. The introduction and prayer of Mascagni's famous piece are the selections used. Special stage settings are offered with this number, which is a production of the New School of Opera and Ensemble. Another number of more than usual interest is *At Dawning*, by Charles Wakefield Cadman, sung by Mary Lind, soprano, and Frederick Jagel, tenor. The organ solo, played by Firmin Swinnen, is Joseph Callaert's *Solemn March*.

KELLEY.

"THE FRONTIER OF THE STARS"**Thomas Meighan in Excellent Paramount Picture**

Directed by Charles Maigne. From the story by Albert Payson Terhune. Released by Paramount.

Buck Leslie.....Thomas Meighan
Hilda Shea.....Faïre Binney
Phil Hoyt.....Alphonz Ethier
Gregory.....Edward Ellis
Ganz.....Gus Weinberg
Mary Hoyt.....Florence Johns

When Buck Leslie assumed the blame for one of his henchman's outbreaks and ducked the law he would have laughed if anyone had told him the event would change the destiny of his whole life;... that is before it all happened. But in his getaway, when he crossed from one roof to another and found her there in her chair, a woman child who had never walked, and who had never heard of anything, not even Coney Island, something in the region of his heart snapped. And when she said: "It seems as if I have been born in this chair," his heart went out to her. And then began the

strangest of all friendships between one of the most notorious gang leaders and a pure, innocent girl who had never even seen the street.

It is an excellent picture, "The Frontier of the Stars." It is directed with a keen insight of human motives; with a thorough understanding of the atmosphere in which the story moves; and it has for the leading part an actor who is intelligent and who knows the tricks of his trade and what is most important how and when to use them.

Thomas Meighan is one of those very few actors of the screen who know the value of simplicity and naturalness. But then again there is the man with the megaphone who is largely responsible for the finished picture as a production that will stand very near the top of the list of good pictures of the new year.

The photography is excellent and the story has been brought out in such manner there is little room for improvement. The editing is clear and helps not a little in keeping the tone color of the feature.

The action starts right off and continues with an excellent pace until the last reel. Then comes the culmination of events that will bring any kind of an audience to their feet. It is a perfect thing and something that is to be desired with no little envy in most of our pictures. It is not alone the swift running action; it is the remarkable manner in which it has been presented. The study in psychology it affords is of itself an enormous pleasure.

Faïre Binney, with the fine work she does in this photoplay, promises to give her more famous sister Constance a run for the honors of the family.

MARGOLIES.



Above, Thomas Meighan lays his case before Faïre Binney in "The Frontier of the Stars" (Paramount) and rather shocks her

At the top of the page, Thomas Meighan thinks of his past life and mixed emotions cross his face—not altogether pleasant ones

At the right, a wily suggestion that has money somewhere at the bottom of it sort of makes Thomas Meighan think a minute

"ARE ALL MEN ALIKE?"

May Allison in Metro Comedy of Greenwich Village

Adapted by A. P. Younger from a story by Arthur Stringer. Directed by Philip Rosen. Released by Metro.

Theodora Hayden.....May Allison
Gerry West.....Wallace MacDonald
Uncle Chandler.....John Elliott
Mrs. Hayden.....Winifred Greenwood
"Gunboat" Dorgan.....Emanuel Turner
Ruby Joyce.....Ruth Stonehouse
Raoul Uhlan.....Lester Cuneo

The perils of life in Greenwich Village for a girl who really doesn't belong among the long-haired free-loving propagandists who populate that well known artists' settlement of New York, are amusingly set forth by May Allison in "Are All Men Alike?" It is a whimsical comedy in which Miss Allison bears the greater part of the responsibility, and needless to say she endows the heroine with vivacity and charm.

As Theodora Hayden, better known in the bosom of her family and among her friends as Teddy, she leads her mother a frantic existence. For Teddy craves thrills. Automobiling palls on her, even aviation becomes a dull sport, and she does not know what to do with herself. In this mood she discovers Greenwich Village. Here at last is a thrill worth the having. It takes no time at all for Teddy to decide that she

too has a soul and the only way she can properly express it is through the medium of a paint brush.

Fortunately, money is not scarce with her, so she speedily sets up a studio and becomes an artist. Life, however, soon becomes a bit too full of thrills even for Teddy, when she finds herself pursued by a male vamp. The affair gets more and more dangerous, and when it is finally settled, Teddy finds that all men are not like faithful Gerry West who has long offered her his heart and hand in spite of her refusals.

It is a former pugilist who rescues her from her too persistent wooer, and then she has to be rescued from the pugilist's attentions also.

Miss Allison plays Teddy with a quaint humor that makes her delightful, and the supporting cast is of first rate calibre. Wallace MacDonald is the faithful suitor, Gerry, and Lester Cuneo portrays the wiles of the gentleman vampire. Ruth Stonehouse and Emanuel Turner give amusing portrayals of Village types, and the atmosphere of the Washington Square district is most faithfully reproduced. KELLEY.



Above, May Allison in "Are All Men Alike?" (Metro) has no mercy on the man who has caused her so much trouble. She lets cameramen and reporters and all sorts of people have their will of him.

At the left, May Allison discovers one of the elements of Greenwich Village studio life that she has overlooked—bills, bills, bills, and more bills! Creditors are artless creatures!

At the top of the page, Miss Allison as Teddy Hayden in "Are All Men Alike?" (Metro) seems so happy she couldn't possibly know the troubles that lie before her.

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Marshall Neilan, Chief Two Guns Whitecalf and members of the cast and technical staff on location at Glacier Park, Montana.

Among those in the group are Wesley Barry, Jas. Kirkwood, Pat O'Malley, Marjorie Daw, Priscilla Bonner, Tom Held and Tom Gallery

Little Trips to Los Angeles Studios

By James Curzon

THE Realart organization will be busy the last part of this month with three new pictures going into production. *Mary Miles Minter* is to start work on her next picture under the direction of *Joseph Henabery*. The picture will be adapted from *Billie Burke's* stage success "Jerry." *Wanda Hawley* will begin on her next, which will be from a story by *Sophie Kerr*, entitled "Sweetie Peach." *Bebe Daniels*, the third of the trio, is to do a light comedy with the title "Two Weeks with Pay."

One of the most interesting bits of gossip that has been heard around the film colony recently is the more or less well founded rumor that *Doris May* and *Wallace McDonald* have confirmed the report of their engagement. A story of their marriage was circulated broadcast several months ago but was denied immediately, but now it appears that Mr. MacDonald at least

Has Proudly Admitted

that the news was not without some foundation. He denies vigorously, however, that the marriage has already taken place. To date, *Miss May* has said nothing about it, one way or another. But the statement of the bridegroom elect is sufficient to warm the hearts of romance lovers.

Gasnier has completed the production of the *C. Gardner Sullivan* story "Good Women," which *Robertson-Cole* will release. The leading roles are in the hands of *Hamilton Revelle* and *Rosemary Theby*, both of whom had important parts in *Gasnier's* production of "Kismet."

Pauline Frederick's next picture to be released by *Robertson-Cole*, "The Mistress of Shenstone," has been finished. Players are now being recruited for her next film which is an original story by *Daniel Whitcomb* entitled "Salvage." *Henry King* will direct *Miss Frederick* again.

Larry Semon, who has been absent from the studio for several weeks on account of an injury to his back, is back again and has started on the last lap of his next Vitagraph comedy, "The Hick."

The last scenes of the Vitagraph serial which *William Duncan* is producing with himself and *Edith John-*

ston featured, are also under way. "Fighting Fate" is the name of the picture.

W. Somerset Maugham is the latest of the famous English dramatists who have been coming to Los Angeles. Mr. Maugham, however, is not to write for the screen according to present arrangements. He is making a trip around the world, according to his own statement, and is only

Paying a Visit

to his friend *Edward Knoblock*. He is to sail soon for Australia and will not return to England for a year.

Mr. Knoblock's first original screen play will go into production at once under the guiding hand of *William DeMille*.

Gloria Swanson's new stellar vehicle which was especially written for her by *Elinor Glyn*, is now being put into continuity form by *Monte Katterjohn*. The direction will be in the hands of *Sam Woods*. "The Great Moment" has been selected as the title.

Thomas Meighan will soon start work on his next picture which is from a magazine story called "White and Unmarried." *Tom Forman* will direct.

Bessie Barriscale has returned to the Coast after a long absence in the East.

"Mother," the *Thomas H. Ince* production which *Fred Niblo* is directing, is

Nearing Completion

Lloyd Hughes and *Betty Ross Clark* are in the cast, and the story is from the pen of *C. Gardner Sullivan*. The chances are that the present title will be abandoned.

When *Nazimova* is seen in the title role of "Camille," *Rudolph Valentino* will be the *Armand*.

Raymond Hatton has been loaned by *Famous Players* to *Irving Lesser* for his production of "Peck's Bad Boy" in which little *Jackie Coogan* will play the title role. *Sam Woods*, also from the *Lasky* forces, will direct the production.

Wesley Barry has been borrowed from *Marshall Neilan* for *Katherine*

McDonald's next, "Stranger than Fiction." The picture has just been completed.

Dorothy Devore who has previously graced *Christie Comedy* productions will have

The Leading Role

opposite *Frank Mayo* in "A Blood Brother to the Pines" which he is now making for *Universal*. *Robert Thornby* is the director.

Tom Mix is starting work on a sequel to "Untamed" entitled "Wild Geese." *Lynn Reynolds* will do the directing. *Mix* has just completed "Hands Off" under the direction of *George Marshall*.

Will Rogers will take his company to New Orleans for some of the scenes in "An Unwilling Hero" which he is now in the course of making for *Goldwyn*. *Clarence Badger* is, as usual, the director, and the story is an adaptation of one by *O. Henry*.

Cecil B. DeMille has completed his filming of "Five Kisses," a screen version of "The Affairs of Anatol." *Wallace Reid* is the *Anatol*, and the "affairs" concern *Gloria Swanson*, *Agnes Ayres*, *Wanda Hawley*, *Bebe Daniels*, *Julia Faye* and *Dorothy Cumming*. *Elliott Dexter* and *Theodore Roberts* are also intimately concerned.

William Desmond has

Made a Great Hit

as a "speaking actor." He has been appearing at *Egan's Little Theatre* in "Slippy McGee" and results have been so gratifying that a tour of the Coast has been booked. Meanwhile, *Egan* will put on a production of "Hedda Gabler" with *Olga Gray* in the title role.

Alice Terry is back at the *Metro* studio after a vacation.

Philip Rosen also is back on the job after a week of duck hunting.

Howard Hickman is at work on the filming of *William Allen White's* novel, "A Certain Rich Man." *Robert McKim*, *Claire Adams*, *Carl Gantvoort*, *Joseph J. Dowling*, *Frankie Lee*, *Mary Jane Irving*, *Gordon Dumont* and *Eugenie Gilbert* are in the cast.

Another cast that can safely be classed as all-star is that which is at work under the direction of *George Melford* on

The Screen Version

of *Gilbert Parker's* "The Money Master." *Dorothy Dalton* heads the cast, and others are *James Kirkwood*, *Ann Forrest*, *Alan Hale*, *Truly Shattuck*, *Edward Sutherland*, *Fred Huntley*, *Harry Duffield*, *Charles Ogle*, *John Herdman* and *Mabel Van Buren*.

Lois Lee is rapidly recuperating from an operation for appendicitis.

Buster Keaton has completed another comedy for *Metro*. It is called "Hard Luck" and *Virginia Fox* and *Joe Roberts* aided and abetted him.

Thomas Meighan is nearing the end of his work on "The City of Silent Men," adapted from the *John Moroso* novel, "The Quarry." Part of the film was made in the East, at *Sing Sing* and the *Tombs*. As may be deduced, the story deals with crooks. *Lois Wilson* plays the leading feminine role, and *Paul Everton*, *George MacQuarrie* and *Guy Oliver* are also in the cast.

Christie Cabanne is due to arrive in Los Angeles in the very near future to start work on a special production for *Robertson-Cole*.

More authors arrive on the Coast daily. Three of the fairer sex who will soon join their colleagues are *Katherine Newlin Burt*, *Rita Weiman* and *Alice Duer Miller*. *Goldwyn's* *Culver City* studios will be their destination.

Arthur Ripley who has been in an advisory capacity with *Metro* for the past three years, has been appointed assistant to *Bayard Veiller*, production chief.

Polly Moran will be seen in *Cecil B. DeMille's* forthcoming *Paramount* production based upon *Schnitzler's* play, "The Affairs of Anatol."

Hobart Bosworth with his newly wedded wife are spending their honeymoon in San Francisco. Mrs. Bosworth was *Cecile Percival*, widow of *Harold Percival*, a movie director. The Bosworths were married December 22.

FILM WORLD TO AID CHILDREN'S RELIEF FUND

Special Motion Picture Day to Be Observed on
January 26—Children's Matinees

FOLLOWING preliminary organization and the distribution of the special film, "The Invisible Guest," important steps taken by the executive motion picture committee of Greater New York to further the campaign of the European Relief Council in behalf of the suffering children of central and eastern Europe, S. L. Rothafel, chairman, presided at a meeting at his Capitol Theatre offices, at which the executive committee discussed the arrangements for Motion Picture Day, January 26, which prepares the way for children's matinees at all motion picture houses on the morning of January 29.

Definite co-operation in this Motion Picture Day and in the sale of tickets for the children's matinees

has been instituted by the New York division of the American Red Cross. Tickets will be honored at theatres nearest the purchasers' homes. A total of 250,000 tickets is to be disposed of by the workers personally, and 25,000 more are to be sold by the motion picture folk. There is no limit to the price accepted, but 50 cents is the minimum.

The Associated Motion Picture Advertisers, with C. L. Yearsley as chairman, is working with the Relief Council through Lloyd Willis, with headquarters in the Capitol Theatre Building. Every branch of the industry is carrying out a pledge to raise \$2,500,000. Thirty or forty of the best known film stars are now in New York and available for the work.

Zenith Company Formed

The Zenith Film Corporation was recently formed to make pictures. E. Don Greaves, heretofore a chemist, is president and general manager. Albert Hofbauer is vice president, Joseph Cantwell, secretary, and Charles Seleppa, treasurer. Production started Monday at the Cliffside studios.

The first work of this concern will be a two-reeler called "Romeo Up to Date," by D. V. Wall. J. A. Fitzgerald, the director, already has assembled his cast. Billy Quirk, the well-remembered Vitagraph comedian, has been engaged to play the leading role, and Peggy Shaw the leading woman's role.

In "Roads of Destiny"

Goldwyn is releasing its picturization of "Roads of Destiny" from the play made by Channing Pollock based upon a short story by O. Henry with the same title. The stellar role is portrayed on the screen by Pauline Frederick. The cast includes Richard Tucker, John Bowers, Jane Novak, Hardee Kirkland, Willard Lewis, M. B. ("Lefty") Flynn and others. Frank Lloyd directed the production.

In Hayakawa Film

Sessue Hayakawa has completed his latest production, a melodrama from the pen of Richard Schayer, adapted for the screen by Jack Cunningham. Tsuru Aoki (Mrs. Hayakawa), Myrtle Stedman, Henry Hebert, Charles West and Andrew Robson are members of the cast. Colin Campbell directed.

In "Bucking the Tiger"

"Bucking the Tiger," once known to the stage, is coming to the screen in Selznick pictures with Conway Tearle starring in the Achmed Abdullah-May Tully play.

Ziegfeld Beauty Signed

Peggy Shaw, one of the beauties of the Ziegfeld "Midnight Frolic," has been engaged by the Zenith Film Company to play the leading feminine role in a series of two-reel comedies, opposite Billy Quirk.

Film Star Is Sued

Sessue Hayakawa, Japanese film star, is defendant in a suit for \$250,000 brought by Aubrey H. Kennedy, New York motion picture producer and distributor, for alleged breach of contract.

Kennedy alleges Hayakawa became "disgruntled and quit" because of rumors that the actor had been requested to pose as a Cuban on account of anti-Japanese agitation.

"What Women Will Do"

"What Women Will Do" is the title given the new Edward Jose production which will be the third big feature presented by Associated Exhibitors, Inc., through Pathe. The picture was produced from a scenario by Charles Logue with a cast that includes Anna Q. Nilsson, Earle Metcalfe, Allan Forrest, George Majeroni, Riley Hatch and Jane Jennings.

New Company in Boston

A new motion picture producing company, to be called the Metropolitan Pictures Corporation, has been established in Boston.

The first picture to be made will be "A Thousand Faces," now running in serial form in the Boston Record.

First Chas. K. Harris Film

The Chas. K. Harris Picture Productions will start work on their first picture about the first of April. It will be entitled "A Woman Without A Heart." The Essanay Studio in Chicago has been leased for the production.

Cody with Norma Talmadge

Lew Cody will be seen with Norma Talmadge in her next picture, "The Sign on the Door." He will have the role played by Lowell Sherman in Channing Pollock's play.

Start "Salvation Nell"

Kenneth Webb has started work on "Salvation Nell" at the Whitman Bennett studios in Yonkers. Pauline Starke will play "Nell."



DOUGLAS REDMOND

Looking like a regular "gob" in the suit he wears in "Paying the Piper" for Paramount

Priest Signs Lottie Kendall

Robert W. Priest, president of "The Film Market, Inc.," has signed contracts with Lottie Kendall calling for a series of four six-reel special photoplay productions to be released on the state rights plan. The name of the director will be announced later. These productions will be made in the East.

Miss Kendall, who played the leading feminine role in "My Lady Friends," opposite Carlyle Blackwell, returned to New York last week.

"Small Town Idol" Soon

Mack Sennett's six reel comedy drama, "A Small Town Idol," is to be taken to New York by Mr. Sennett's personal representative, E. M. Asher, for presentation for an extended run in one of the largest of New York picture playhouses. "A Small Town Idol" has been a year in the making. It has cost in the neighborhood of \$350,000.

Three Selznick Productions

For the month of February Selznick announces the release of three productions—the Ralph Ince special, "The Highest Law," the latest Elaine Hammerstein production, "Poor Dear Margaret Kirby," and the Hobart Henley picture, "Society Snobs," starring Conway Tearle.

Griffith to Build Theatre in Philadelphia

D. W. Griffith is to build a theatre in Philadelphia. No really definite news was published until the Philadelphia *Inquirer* announced that Philadelphia would get the first motion picture house to be erected by Griffith.

The Philadelphia *Inquirer* says: "To Philadelphia will go the honor of having the first moving picture theatre to be erected and operated by D. W. Griffith, the king of the motion picture industry. Located in the very heart of the theatrical district, the new house will be built on lines that spell spaciousness and comfort. Every device for the successful showing of pictures, the convenience of patrons and the entertainment of the audience will be provided. It will be called the D. W. Griffith Theatre, and will cost \$2,000,000. It will be located at the corner of Broad and Locust streets."

Farmers' Film Corporation

The Farmers' Film Corporation opened offices in Chicago last week.

The production of the food supply of the nation will be envisioned from the sowing of the seeds by the farmers to the selling to and consumption by the ultimate consumer.

Propaganda for the benefit of the American Bankers' Association will be another part of the plan of the Farmers' Films. This will be directed toward the bankers' endeavor to raise its proposed billion dollars for its trade expansion fund.

In Perret Film

Marcy Capri, the Spanish beauty, will be seen in "A Race for Millions," which Leonce Perret is to release shortly. The cast besides Robert Elliott, Lucy Fox and Henry G. Sell also includes Eugene Breon and Will Bourbon, both well known on the Parisian stage.

Appoints Woods Supervisor

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production, has announced that he has appointed Frank E. Woods supervisor-in-chief of all Paramount studio activities. Mr. Woods has long been supervising director at the Lasky studio, Hollywood.

New Western Series

A series of eight five-reel Western dramas are to be made for distribution by Herald Productions, Incorporated, with offices in the Selwyn Theatre Building, New York, under the management of Jean Perry. Mr. Perry has left for the West Coast to assume his duties as West Coast Manager for Herald Productions, and will start production immediately upon his arrival there. The names of the star and director have not been made public.

"Without Limit" New Title

"Without Limit" is the new title decided upon by Sawyer and Lubin for their forthcoming George D. Baker production for S-L Pictures of Calvin Johnston's story, "Temple Dusk."

Is That So!

JERCY MARMONT, who will be remembered for his excellent work in "Dead Men Tell No Tales," has returned to the Vitagraph studios in Brooklyn, and is now playing opposite *Corinne Griffith* in a picture which is tentatively titled "The Correspondent."

Welsey Barry forsakes his newspaper and ragged cap of "Dinty" for the hair chaps and six shooters in *Marshall Neilan's* new production, "Bob Hampton of Placer."

The writing of the scenario of *Elinor Glyn's* first original story for *Paramount*, "The Great Moment," in which *Gloria Swanson* is to star under the direction of *Sam Wood*, has been entrusted to *Monte M. Katterjohn*.

Lew Cody Is

preparing a monologue which he will deliver on the vaudeville stage.

June Elvidge is doing a turn on *Orpheum* with her sketch, "The Crystal Gazer."

Amund Sjovik, a Norwegian baritone, who recently arrived in this country from *Christiania*, made his debut at the *Capitol* this week.

Martha Mansfield has finished her engagement as leading lady for *Eugene O'Brien* and will start at once upon the photoplay that will introduce her as a *Selznick* star.

Tom Moore and his director, *Victor Schertzinger*, who came to New York to take scenes for the new *Goldwyn* picture, "Made in Heaven," are expected on the Coast in the near future.

Eugene O'Brien and

a group of screen players are in *Miami, Fla.*, filming scenes for two forthcoming *Selznick* productions as yet unnamed. *William P. S. Earle* is directing both productions.

Florence Reed is to be the guest of honor at the *Motion Picture Musical Conference* in the *Hotel Astor* during the week of *January 24*. The

object of the conference is to further the movement for applying better music to the presentation of picture plays.

Matt Moore has been engaged by *Myron Selznick* to play the leading male role opposite *Elaine Hammerstein* in a forthcoming *Selznick* production.

Winifred Westover, well known leading woman, has been engaged to play opposite *Conway Tearle* in the latter's forthcoming picture, "Bucking the Tiger," under the direction of *Henry Kolker*.

Mary Miles Minter, Who

is spending a few weeks in New York, was guest of honor at a tea last Tuesday, given by *Wilbur Finley Fauley*, at the *New York Times Annex*. *Mr. Fauley*, who is society editor of the *Times*, is also the author of "Jennie Be Good," one of *Miss Minter's* latest *Realart* productions.

Raymond Brathwayt, noted English journalist, has been added by *William D. Taylor* to the cast of "Sacred and Profane Love," the *Elsie Ferguson* starring vehicle based upon the *Arnold Bennett* stage play.

Mrs. Maron Frances Lee has been appointed assistant to *Ralph Block*, editor of the *Goldwyn* scenario and research department in New York.

May Collins, a recruit from the New York stage who is believed to be a motion picture "find," has been selected to act the principal role in "The Bridal Path," by *Thompson Buchanan*, which will be produced for *Goldwyn* under the direction of *E. Mason Hopper*.

Mary Roberts Rinehart has arrived at the *Goldwyn* studios and will assist in picturizing her first original scenario at present called "Let Sleeping Dogs Lie."

W. J. Ferguson expects to be making pictures in the *Bahamas* soon. He is now working on a production at the *Griffith* studio.

Luncheon for Arliss

A luncheon was given Jan. 17 to *George Arliss* by the *Pathe Film Company*. It was attended by motion picture writers on the various newspapers and trade publications. *E. Eshleman*, editor of the *Pathe* feature, introduced *Mr. Arliss* to the guests and called upon him for a speech. *Mr. Arliss* told of a few laughable incidents about his first experience in the studio when he was making "The Devil" and stated that he intended making more pictures in the immediate future.

Joseph Plunkett, managing director of the *Strand*, at which theatre "The Devil" is being shown this week, was called upon for a speech and said that "The Devil" broke the house records last Sunday.

"Way Down East" Continues

D. W. Griffith's twelve-part production of "Way Down East," based on the famous stage play by *Lottie Blair Parker*, reaches its twenty-third week at the *Forty-fourth Street Theatre*, where the patronage has established a new high record for attendance. The enjoyment of "Way Down East" is enhanced by a special musical accompaniment. An augmented orchestra and the rendition of old familiar songs by *McPherson's New England Singers*, are the musical features.

George Bunny Comedy

Sunday Blue Laws have been filmed by *Capitol Comedies* with *George Bunny* as the star, in their latest release, "An Indigo Sunday," which will be distributed by *Goldwyn*. *Estelle Harrison*, the former *Mack Sennett* bathing beauty, is leading woman.

"The Lost Romance"

"The Lost Romance" is the title selected for *Edward Knoblock's* first screen story for *Paramount*. *William DeMille* will make it as a *William DeMille* production.

CENSORSHIP BILL IN CALIFORNIA Film Men to Fight Measure Before Assembly

Establishment of a censorship over moving picture productions is contemplated in a bill introduced in the *California Assembly* by *Assemblyman Hurley* of *Alameda*.

Hurley would place the examination and approval of films under the charge of the *State Superintendent of Public Instruction* and the *State Board of Education*, with right of appeal of producers to the *Governor*, the *Attorney General* and the *Secretary of State*.

He would have all pictures on the screen prohibited "that tend to debase or corrupt the morals."

Films may not be exhibited, the bill provides, without the approval of the officials designated.

A fee charge of \$2 for each examining official, to go into the *State treasury*, is provided for, and a penalty of \$25 to \$100 fine for first offense and a minimum of \$100 for second offense is provided.

The measure gives promise of starting a lively contest.

Itala's First Film

The *Itala of America Photoplay Corp.*, with offices at 1983 *Madison avenue*, has started work on its first feature, "Jealousy," written by *Adeline Leitzbach*. *Ralph Baccellieri*, a former director with the *Cines Co.*, of *Italy*, will direct the picture. In the cast is *Diulio Malrazzi*, who is said to have appeared in a number of important *Italian-made* productions.

No Slump at Metro Studio

There is no evidence of that much discussed slump in production on any of the big stages at *Metro's Hollywood studios*, where five companies now are at work and plans are under way for a new star and half a dozen other special productions.



Margarita Fisher makes Nigel Barrie's model a little jealous in "Their Mutual Child," an American film



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DOLLARS AND SENSE

By INVESTOR

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MY readers may have noticed that hitherto I have always discussed active issues, that is to say Bonds that are traded in every day on the floor of the Stock Exchange or on the Curb Bond Market and can readily be found in the list of quotations of these markets published each morning and evening in the daily newspapers. Such bonds are called very salable and they are, a type of security that an investor who is just beginning an account, or who has available funds amounting to not more than \$5,000, should purchase. Again, Actors who at the moment may be experiencing prosperity through the run of a

Successful Play

or who have a good contract with a movie company, but anticipate an out of work period within a short time, are well-advised, as I see it, to purchase Active Issues that can be converted into cash at a moment's notice. (In this connection I would like to call attention to a rule of the Stock Exchange whereby all sales made on a Friday are paid for, not on the next day, Saturday, but on the following Monday. Saturday being a half day no deliveries of stocks or Bonds are made until Monday, and no checks are sent out until Monday. Investors who need to convert their holdings into quick cash should always make their ar-

rangements to do so any day but a Friday.)

To return to Active Issues. The fact that one refers to many issues as Active indicates there are some that are Inactive. Indeed there are, and many of the highest grade bonds, too. For a variety of reasons they are not traded in every day nor sometimes are they listed on the Exchange, consequently they may be difficult to dispose of in a hurry as one has to find a buyer before they can be sold. Such Investments are for those who carry a fairly substantial Investment Account, especially for Women, and amongst them a good many bargains are to be found these days.

For instance, how many people have heard of the Fort Smith Light and Traction Company 1st mortgage 5% Bonds, due March, 1936, at 70 to yield 8.60%? The market on these bonds is

Very Slow

yet I venture to say it is a real bargain. It is one of those bonds described as a good one to buy and put away and forget all about! The Company owns and operates the electric light and power properties, natural gas distributing systems and street railways in Fort Smith and Van Buren, Arkansas. There is no competition and no franchise expires

(Continued on page 185)

An Opportunity of a Life Time for the Bond Investor

With lower money rates in sight, owing to the heavy liquidation in commodity markets, the trend of bond prices is toward the higher pre-war levels, and for that reason investors should not delay their bond purchases, especially as present quotations in many instances offer an opportunity of a lifetime to secure a return of

8% to 10%

This is particularly true of high grade railroad bonds, which are in a position now where they not only afford an exceptional income return, but, if held for a reasonable pull, possess unusual possibilities for market profits as well.

Many investment bargains among railroad bonds are listed in a circular on the bond situation which we will send to anyone free upon request.

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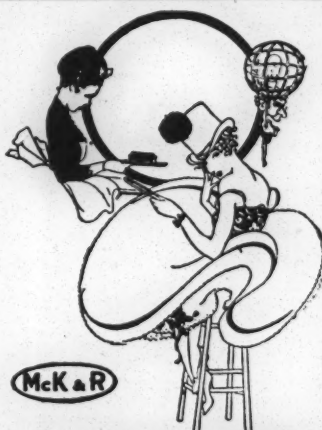
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Dollars and Sense

(Continued from page 184)

before 1953, or 17 years after the life of the Bonds. There is a Sinking Fund that operates annually sufficient to retire 40% of the Issue before maturity; as the bonds are bought in they are cancelled and the company can purchase bonds in the market up to 105 or call the whole Issue at that price. Moreover, the bonds are secured by a first mortgage on all the properties now owned or hereafter acquired. The Interest charges on the Bonds, twelve months Sept. 30th, 1920—the latest

Available Figures

is earned over 2½ times and net earnings over 1919 show an increase of 16.64%. The bonds sell at about 70. In other words, you can purchase a thousand dollar bond for seven hundred dollars, giving you a yearly income of fifty dollars or almost \$1 a week. From to-day until 1936 this bond earns you \$750 or fifty dollars more than you paid for it, and there is an additional \$300 due you in 1936, being the difference between the present purchase price and the par value of 100—unless it is called by the Sinking Fund in the meantime. So this expenditure of \$700 actually earns in fifteen years the sum of \$1,050.

Another Public Utility Bond with a slightly more active market and

Better Known

is the Butte Electric and Power Company 1st 5%, due 1951. This is one of the highest grade bonds on the market, "A widow's investment." To begin with, it is a closed mortgage. That is to say, the amount of indebtedness authorized under the terms of the mortgage has been reached and no more indebtedness can be incurred. The bonds are due in 1951, and are selling round 83, giving a yield of 6.25%. The company is operated by the huge Montana Power System, and these bonds are a first mortgage on all the property of the Butte Company, and are the Underlying Bonds or the Senior Security because they lie nearest to the physical property of the company. There are nearly \$4,000,000 of these bonds outstanding. They earn their Interest charges about 2.90 times. From time to time small blocks of these bonds are for sale and are usually

Snapped Up

immediately. In my opinion an investor—especially a woman—could not do better than instruct his or her bond house to look out for some of these bonds and purchase. The yield of 6.25% is, of course, a low one, but really good things are generally expensive (one exception is the butter cakes at Child's) and one should be thankful that the price of about 83 is not higher.

My space has run out. From time to time I will give some details of Inactive Bonds that appeal to me because of their high standing and bargain market price or maturity yield. But please remember you must not always expect to sell them readily if need be.

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New Plays

(Continued from page 163)

ville, the grace and charm of her gowns and particularly those large hats which were spread over the head with intriguing deliberateness? In "Dear Me" she dazzles more than ever.

As for *Hamilton*, he is a well-fed, well-financed hero, playing breezily the role of an inmate in a home for "artistic and literary failures." He is not really an inmate. As the son of the founder of the institution he just happened in with a message to the homekeeper. And right away he fell for April, the slavey with a voice. But April had more than a voice.

And so it was not difficult for the erratic homekeeper to bid her be-gone. April dropped the napkins and dishrags forthwith, and fled with Prince Charming and a broken-down musician who had taught her her musical A, B, Cs—principally Cs. She is starred in a play—her success is almost as sensational as a movie heroine's—and she learns that her Prince is also her Playwright.

The play is written brightly though the labels are pasted on a bit too thickly to make for genuine suspense in the situations.

LOUIS R. REID.

"THE GREEN GODDESS"

George Arliss in Thrilling Oriental Melodrama

Melodrama in four acts, by William Archer. Gowns by Remi Bendel. Produced by Winthrop Ames at the Booth Theatre, Jan. 18.
The Raja of Rukh.....George Arliss
Watkins.....Ivan F. Simpson
Major Antony Crespin.....Herbert Waring
Lucilla.....Olive Wyndham
Dr. Basil Traherne.....Cyril Keightley
Lieut. Denis Cardew.....Herbert Ransome
The High Priest.....David A. Leonard
The Temple Priest.....Guilo Bachia
An Ayah.....Helen Nowell

William Archer lays down his critical axe, looks sneeringly at his highbrow pencil, regards with interest the huge bank deposits of popular melodramatists, and proceeds to write a play. "I shall try to do a thrilling, spectacular melodrama," he might have been heard muttering to himself, "with plenty of intrigue, a touch of satire at British conventions and a picturesque villain."

And he succeeds admirably.

"The Green Goddess" is a thriller which maintains suspense, excites and generally entertains.

The action concerns the fate which is in store for English folk who have suddenly dropped in an aeroplane among a barbaric and fanatical people of India. The Raja's three brothers are being put to death for a political crime at a distant English post, and the Raja, in accordance with the traditions of his people, seeks revenge. There is conspiracy and a thrilling rescue, which is not without its casualties.

George Arliss gives a vivid and sustained performance of the sinister Raja. Ivan Simpson is excellent as a reptile servant. Olive Wyndham gives color and charm to the heroine's role. Cyril Keightley and Herbert Waring are capital as the other distressed but courageous English.

The play has been magnificently staged.

LOUIS R. REID.

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AND

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THE EDITOR
RIDGEWOOD, NEW JERSEY

ON THE ROAD

Portsmouth, N. H.

Theatrical and picture, or rather picture conditions here are very satisfactory at present, notwithstanding the city's loss of two government ship building plants employing several thousand workmen, most of whom have left the city.

The two principal houses, The Olympia, devoted to pictures exclusively, seating capacity nine hundred, and the Colonial Theatre, with a seating capacity of fourteen hundred, showing pictures and vaudeville with but an occasional change in program for a week of musical comedy, are filled nightly, besides fair matinee attendance. The Scenic, a house with lower floor reserved for dancing and featuring pictures in conjunction with the terpsichorean program has a large patronage. There is approximately a population of twenty thousand, including suburban districts to draw from, except during summer months when this number is augmented by several hundreds at nearby summer resorts.

The Portsmouth Theatre, the oldest in the city, is controlled by the same management as the other houses, a corporation known as The Allied Theatres Company, and is only occasionally opened for a dramatic attraction. F. E. HASTY.

Hagerstown, Md.

Hagerstown can boast of having finer theatres than any other small city of a similar size in the East. There are three magnificent playhouses, constructed at an average cost of about three hundred thousand dollars each. These theatres, namely, the Maryland, Colonial and Nixon's Academy, are the very last word in theatrical construction. All of them are under the direction of Charles Tropp, a veteran showman. He operates the Maryland on a strictly high class vaudeville policy, the Colonial with a high class photoplay, and the Nixon's Academy, a combination of popular price pictures and high class road attractions.

The Maryland deserves particular mention on account of its magnificent interior, where the architecture has afforded a wealth of gothic beauty. The Colonial, as a photoplay house, with all the latest modern equipment, is not to be excelled, even in Baltimore City. The Nixon's Academy is also a very handsome structure, equipped to show pictures and comfortably stage the largest road productions.

The theatricals in this city are way ahead of the various other business enterprises. All were built by Hagerstown capital, but are operated by a joint partnership of local and Philadelphia interests—namely, the Nixon-Nirdlinger Agency, headed by Fred G. Nixon-Nirdlinger.

W. E. BEACHLEY.

Winona, Minn.

The theatrical and picture conditions for the year have been good—perhaps, right now, not quite up to what they were two months ago. Road attractions, such as Warfield, "Lombardi, Ltd.," "Mitzi," Jane Cowl, "3 Wise Fools," "Take it From Me," were a "sell out" at top prices—\$2.75 to \$3.30. HASTINGS.

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To the Motion Picture Exhibitors:

On the 22d day of May, 1919, **Jane and Katherine Lee** made a contract with **Louis T. Rogers**, agreeing to make pictures for him for a period of one year. This contract had a provision whereby **Louis T. Rogers** could assign it to a corporation known as the **Rogers Film Company**.

Working under unusual difficulties and impediments **Jane and Katherine Lee** made **two pictures** for the **Rogers Film Company**, at which time the funds and capital of that corporation having become entirely exhausted, the corporation was unable to proceed further. About the same time **Irene Lee**, the mother of **Jane and Katherine Lee**, obtained a judgment against the **Rogers Film Company** for \$1731.60 for the salary of the **Lee children** and for money actually advanced to enable the corporation to finish the second picture.

The two pictures made by **Jane and Katherine Lee** have been released and distributed by the **Masterpiece Film Distributing Corporation**, under the names of "**The Circus Imps**" and "**The Dixie Madcaps**."

It now appears from advertisements and other facts that a **third picture** is about to be released under the name of "**The Hicksville Terrors**." This **third picture** is made up entirely of material that was cut out and discarded in the cutting of the other two pictures.

The undersigned, who is the mother of **Jane and Katherine Lee**, as well as their sole guardian and business representative, has protested against the distribution of this **third picture** as unfair to **Jane and Katherine Lee**, and has instructed her legal representatives to begin action, if in their opinion it is possible to enjoin the distribution of this so-called **third picture**.

The undersigned desires to bring these facts to the attention of the exhibitors,

- (1) because the picture is injurious to the name and reputation of the Lee children, as it is made up solely of material that was discarded in the first two pictures;*
- (2) because the release and distribution of this picture as a picture made by the Lee children is unfair to the exhibitors and moving picture patrons who are attracted by the work of the Lee children.*

The undersigned will gladly give any exhibitor or patron any further information that he may desire.

IRENE LEE

1556 Broadway, New York City

JANUARY 12, 1921